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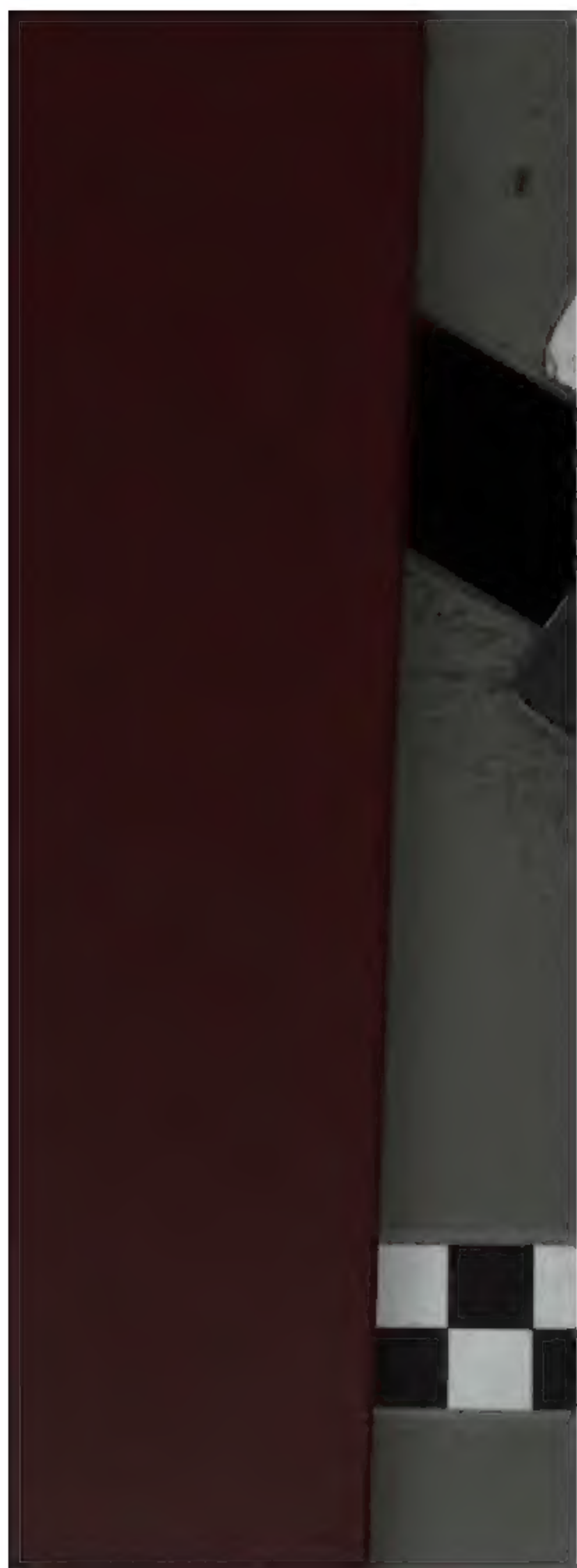
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ÆSCHYLI ÆUMENIDES //

6

The Greek Text,

WITH ENGLISH

NOTES CRITICAL AND EXPLANATORY;

AN ENGLISH VERSE TRANSLATION;

AND AN INTRODUCTION,

CONTAINING

AN ANALYSIS OF THE DISSERTATIONS OF C. O. MÜLLER,

BY BERNARD DRAKE / M.A.

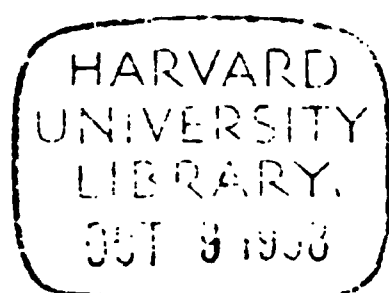
FELLOW OF KING'S COLLEGE, CAMBRIDGE; EDITOR OF
"DEMOSTHENES DE CORONA."

Cambridge:

M A C M I L L A N A N D C O.

1853.

335
✓



TO
THE REV. C. O. GOODFORD, D.D.

HEAD MASTER OF ETON COLLEGE

This Book is Inscribed

AS A TESTIMONY OF GRATITUDE AND RESPECT

BY

HIS FRIEND AND FORMER PUPIL

THE EDITOR.

MARCH 1853.

P R E F A C E.

IN the following Translation, the simple character of the Æschylean Dialogues has generally enabled me to render them without any material deviation from the construction and idioms of the original Greek. But in the Choruses, where the sense is often more obscure, the transitions more rapid, and the repetitions more frequent,—repetitions, it should be remembered, which the musical accompaniment reconciled to the ears of an Athenian audience,—I have been compelled to allow myself a greater latitude; satisfied if I could express the general scope and bearing of a passage, which the rules of our lyrical metres made it impossible for me to translate word for word.

The Greek Text adopted in this Edition is based upon that of Wellauer, which may be said, in general terms, to represent that of the best Manuscripts. But in correcting the Text, and in the Notes, I have freely taken advantage of the suggestions of Hermann, Paley, Linwood, and the other Commentators who have preceded me. A list of the deviations from Wellauer's Edition, will be found preceding the Greek Text.

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THE FURIES.

Dramatis Persona.

ORESTES.

APOLLO.

HERMES. -

AREOPAGITES.

PALLAS.

DELPHIAN PRIESTESS.

GHOST OF CLYTEMNESTRA.

CHORUS OF FURIES.

ESCORT OF ATHENIAN WOMEN.

SCENE.—*Delphi, and afterwards Athens.*

ACT I.

SCENE I.—*The outer court of the Temple at Delphi.*

Enter the Delphian Priestess.

PRIESTESS.

FIRST of the Deities, in this my prayer
I worship Earth, the mother-prophetess :
Dread Themis next, who took by right of birth
Her mother's office (as tradition saith) ;
Transferr'd it then to Phœbe ; she in turn
Gave it her grandson Phœbus, with the name
From her derived, a birthday offering.
So Phœbus left his native Delian crags,
Sped o'er the seas, and touch'd at Pallas' town ;
Whose citizens to do him reverence
Sent mighty pioneers, Hephæstus' sons,
Made the hills low, the stony places plain,
Until he reach'd Parnassus' fruitful vale.
Delphus the prince bade welcome to the God,
And all the people paid him vassalage.
Now therefore Phœbus, delegate inspired
By Zeus his father, fourth upon the throne
Sits, and interprets all his father's will.
Next Pallas comes ; and then the nymphs that dwell

(Greek text, v. 1—22.)

Within the haunted grot of Corycum,
 The haunted home of nymphs and nightingales,
 Which Bacchus rules by conquest, since he wove
 Meshes of death to snare its rebel king :
 The founts of Pleistus, that Poseidon loves ;
 And last I worship Zeus, the lord of all.—
 This done, I take my place upon the throne
 Sacred to Prophecy ; and pray the gods
 To bless my entrance, as they ever bless it.
 Draw near who may ; Greeks first, then strangers all,
 And let the God to each assign his rank
 By lot determined : for I may not yield
 Answers at random, but as He suggests.

[*Exit, and re-enters in extreme agitation*]

O horrible to tell ! O monstrous sight !
 Back from the shrine I reel, with terror crazed,
 Weak as an infant, clutching at support,
 Such fears have paralysed these aged limbs.

[*Pause*]

It was an awful vision. Thus it fell :
 Advancing to the tripod, lo ! I see
 A man accurst, upon the central stone
 Kneeling in suppliant posture : on his hands
 Were stains of blood, and in his right a sword,
 And in his left an olive's topmost spray,
 Deck'd with a fillet of white glistening wool.
 Thus far I mark'd, and can distinctly speak.
 In front of him, ye gods ! a fearful troop
 Of sleeping beldames, perch'd upon the benches :
 Not women they, but Gorgons —Gorgons ? No—
 Far uglier than Gorgons—I have seen
 Harpies in pictures, dragging off a feast,
 And such are these—harpies without their wings,
 Of hideous aspect, swart, unnatural.

Loudly they snore, and may not be approach'd,
 So poisonous their breath; while from their eyes
 Issues a dripping tide of filthy rheum:
 And then their dress—it was not fit to wear,
 Nor in God's temple, nor in haunts of men.
 So foul a company I never knew;
 And whatsoever country rear'd a brood
 So pestilent, shall one day rue its pains.
 I can no more—let great Apollo heed
 The sequel;—wisest of physicians he,
 The Lord of prophets, and of miracles.—
 Cleanser of temples! purify thine own.—

[Exit PRIESTESS.

SCENE II.—*Interior of the Temple—The FURIES are discovered asleep on the seats: ORESTES on the Omphalus: APOLLO near him; and HERMES in the background.*

APOLLO.

Unhappy youth! I will not give thee up;
 True to thy cause, a watchful sentinel,
 Though far away, I'll still be near to thee,
 And still do battle with thine enemies.
 Look at these rabid creatures; mark how sleep
 Hath overcast their senses, where they lie
 A band of loathly and detested hags,
 Ancient virginities, with whom nor god
 Nor man nor beast will ever deign to mate;
 For evil were they born, and in the womb
 Of earth they dwell, 'mid horrid Stygian caves,
 Hated by mortals, damn'd by gods above.
 Yet though they sleep, betake thee swift to flight,
 And courage! thou hast many a weary mile

Of ground to tread in thy lone pilgrimage,
 While they from continent to continent
 Shall urge thee forward, and from sea to sea,
 Across the wave-bound cities of the deep.
 Faint not in spirit, brooding o'er the toil ;
 But hie thee straight to Pallas' citadel,
 And clasp her ancient image in thine arms :
 There in good time, so thou despair'st not,
 I'll get thee judges and an advocate,
 And find the means of thy deliverance.
 'Twas my advice that wrought thy mother's death ;
 And I will shield thee from the punishment.

ORESTES.

Divine Apollo, thou dost know the right ;
 And since thou know'st it, deal aright with me ;
 And oh ! be kind, as thou art powerful.

APOLLO.

Remember ! let not fear thy spirits quell.
 Hermes, my brother, be it thine to watch, [to HERMES.
 And be, as thou art call'd, the God of guidance,
 Tending my suppliant : holy privilege,
 To guard the weak, that Zeus hath granted thee,
 And made thee bringer of good speed to men.

[*Exit* ORESTES, *conducted by* HERMES.

Enter the GHOST OF CLYTEMNESTRA.

GHOST.

Sleep on there, ho ! and pray what need of sleepers ?
 So is it ever with you—woe is me !
 I, that did murder, wander unanneal'd ;
 Departed spirits shun me like a plague,
 Or else with foul reproaches torture me :
 But no avenging deity is wroth
 On my behalf, though I was foully slain.

You, too, neglect me, and betray my cause.
 Your hearts, I trow, can see this bleeding breast :
 Though slumber hath seal'd up the natural eyesight,
 It brighteneth the vision of the mind,
 And darkness maketh plain what daylight veils.
 Ungrateful hags ! full many a time and oft
 Ye lapp'd your fill from my rich offerings,
 When at the hour of midnight I stole forth
 To heap my gifts upon your glowing altars,
 And feed you with the incense that ye love.
 O base return ! O vile forgetfulness !
 Look where the murderer, laughing you to scorn,
 Bursts from the bonds your hands have knit for him,
 As bounds the hart from out the hunter's snare.
 Hear it, ye Furies ! hear me plead my cause :
 I make appeal to your eternal laws :
 Oh ! let not this an idle vision seem :
 'Tis Clytemnestra calls you in a dream.

[*The FURIES mutter in sleep.*]

GHOST.

What ! do ye mutter ? Up, and to the chase :
 He has found patrons and a resting-place.

[*The FURIES mutter.*]

GHOST.

Too much you sleep, and take no thought for me :
 The slain is punish'd, but the slayer free.

[*The FURIES groan.*]

GHOST.

Dost groan ? dost slumber ? Rise, and do thy will .
 Thou art not forward, save in working ill.

[*The FURIES groan.*]

GHOST.

When sleep and toil conspire to close the eyes,
 Sapp'd of her might the fell she-dragon lies.

[*The FURIES mutter loudly, as if waking : the LEADER calls out, " Take heed," and the CHORUS, " Seize him," several times in rapid succession, giving tongue as hounds.*]

GHOST.

What, do ye yelp and whine ? Out, noisy pack :
 Be like stanch bloodhounds, follow up the track.
 Let my sharp taunts sink deep into your breast ;
 Up, and be doing ! Is 't a time for rest ?
 Blow forth the deadly venom of your breath,
 Waste him with fire and smoke and lingering death.
[*Exit* GHOST.]

LEADER OF THE CHORUS [*awaking*].

Why, how now, sluggard ! Sleeping at your post ?
 Awake, arise—our labours else were lost.

[*She wakes the FURY next to her, she the next, and so on, in succession, until they all start up distractedly.*]

CHORUS.

Powers of vengeance ! we're undone ;
 Whither, whither hath he run ?
 Much I've suffer'd, but in vain ;
 Deep, unutterable pain :—
 We, the wakeful, shall be blamed,
 We shall be for ever shamed.
 From the nets the quarry's gone,
 We were sleeping every one.
Stole away ! Stole away !
 Sisters, we have miss'd the prey.

[*Seeing* APOLLO.]

Ha, son of Zeus, 'tis thou hast been the thief !
 'Tis thou hast snatch'd the victim from mine eyes !
 What, shall a God to Murder bring relief,
 And clasp a bloody hand in friendly guise ?

Woe, when the stripling tyrant of an hour
Can spurn the adamantine laws of Time ;
When licensed felons mock the Furies' power,
And Purity can stoop to shelter Crime !

A vision hover'd near me where I lay,
Yea, lash'd me to the soul with scourges keen :
Still, still I see it, through the glare of day,
A gory bosom, and a spectral queen.

Behold ! the centre of a glorious fane
Is streak'd throughout with dripping gouts of blood ;
On hallow'd ground an everlasting stain
Shall mark the spot where foul Pollution stood.

Degenerate God ! for this did Heav'n's command
Yield thee the keys of this time-honour'd pile,
That thou with Guilt shouldst follow hand-in-hand,
And Prophecy's pure seat with blood defile ?

Vain are thine arts, and sure is Fate's decree :
Vainly thou part'st the culprit from his doom :
We dog his steps o'er earth and air and sea,
And persecute his soul beyond the tomb.

APOLLO.

Aroint ye, beldames ! Hence, accursed crew !
Relieve this temple of your noisome presence !
Lest from my golden bowstring I shoot forth
A hissing shaft, and rive your sooty hides,
So that for pain you vomit up the food,
The hateful food, that swells your glutton maws.
It is not meet that you approach these walls ;
Go, where the Exécutors of judgment stalk,

Where heads are sever'd, eyes from out their sockets
 Dug piecemeal, limbs disjointed on the rack ;
 Where men are pounded down to Hell with stones ;
 Where poor impalèd wretches gasp for death
 Shrieking with agony. Ha ! do ye mark
 The horrid banquet, which your company
 Doth gloat and revel in ? a taste that grows
 I' th' outward semblance of your hungry visage.
 Seek for your home the grisly lion's den ;
 Batten with him on bones, lick dripping flesh,
 And tarry not to vex this holy shrine.
 Go feed, vile flock, without a shepherd's care,
 Abhorr'd alike by all the Powers of Air.

CHORUS.

Apollo, thou hast said—now listen : Thou,
 Thou art the single cause of all this mischief ;
 Not an accomplice, but the chief in guilt.

APOLLO.

Aye and indeed ? nay, come we to the proof.

CHORUS.

Your oracles induced a mother's death.

APOLLO.

My oracles avenged a father's death.

CHORUS.

Next, you gave refuge to the murderer.

APOLLO.

Yea, in this temple did I harbour him.

CHORUS.

Besides, you have reviled our holy office.

APOLLO.

No : rather your profane intrusion here.

CHORUS.

And yet in this consists our privilege.

APOLLO.

What privilege? ye boast without your warrant.

CHORUS.

We were ordain'd to punish matricides.

APOLLO.

What, if the woman slain hath kill'd her husband?

CHORUS.

Aye: for a husband's is not kindred blood.

APOLLO.

O monstrous reasoning, that turns to scorn
The nuptial pledges of Imperial Zeus,
And makes a cipher of the Queen of Love,
To whom all human passions minister:—
Know that the marriage contract, rightly kept
With full observance, knits a stricter bond
Than any other form of earthly duty.
Wherefore, if murder of a wedded lord
Be counted blameless, and your anger sleeps,
By your own laws I claim Orestes' quittance:
Or else what justice, if you scourge the one,
And let the other triumph unrebuked?
I'll meet you on this question by-and-by:
Immortal Pallas shall the issue try.

CHORUS.

Think not that I will e'er the chase forego.

APOLLO.

Chase on: heap toil on toil, add woe to woe.

CHORUS.

What, do you scoff, and flout my sovereign sway?

APOLLO.

Were I thus king'd, I would not reign a day.

CHORUS.

Nay, without this, thou'rt mighty in the skies.—
Now to my task: an injured spectre cries:—

THE FURIES.

Come, ye Furies, far and wide
We must chase the Matricide ;
Over mountain, over lea,
Over ocean, follow me.

APOLLO.

Follow one, and follow all—
Open to the suppliant's call
Are mine ears, and swift to aid,—
Shall the friendless be betray'd ?
Then a clinging curse would be
On the perjured Deity.

[*Exeunt.*

(v. 222—225.)

END OF THE FIRST ACT.

ACT II.

Athens—the Temple of Pallas.

[A considerable interval of time is supposed to have elapsed between the foregoing and following parts of the Drama.]

SCENE I.

Enter ORESTES.

ORESTES.

By Phœbus' order, Pallas, I am here :
Vouchsafe kind welcome to the homicide,
No longer unredcēm'd, nor black with guilt,
Nor spreading quick infection by the touch ;
By intercourse with men, my crime hath lost
The keenness of its edge, and is effaced.
Yet not the less I've traversed land and sea
Led by the dictates of the Prophet-Lord,
Guiding my steps to reach this happy city,
Mine arms to clasp thine image.—Here I stand,
And trust the sequel of my fate to thee.

[He embraces the image of the Goddess.]

Enter CHORUS.

LEADER.

Soho :— we've open'd on his trail anew :

Blood, blood, I smell 't :—follow the voiceless clew.
 As hounds a wounded roebuck in a wood,
 So hunt we out our prey by scent of blood.

Pants my bosom with fatigue :
 Over many a weary league
 Have I sped with wingless motion,
 Like a ship that skims the ocean :
 For hither hath the victim flown,
 And somewhere here is crouching down.
 I smell the blood of mortal man.

Search and look
 In every nook,
 Peep and pry and closely scan
 Every place, about, around,
 In the air and underground,
 Till the Matricide be found.

[*Seeing* ORESTES.]

See! to Pallas' holy fane
 Hath he brought his evil deeds :
 Clasps her image, but in vain :
 Vainly for a trial pleads.

Trial or penance shall he none ;
 Unabsolved shall murderers kneel :—
 Wounds that with the lifeblood run,
 Art of man can never heal.

Blood for blood—my crooked lip
 Shall from thy fast-flowing veins
 Drops of gory nectar sip :
 Vengeance for a mother's pains.

Slowly, slowly, waste away,
 Gnaw'd by my relentless fangs ;

Quit the blessed light of day,
Doom'd to everlasting pangs.

Whoso doeth wilful sin,
Sacrilegious act or word,
Wrongeth guest, or friend, or kin,
Lo! above him hangs the sword.

Under earth grim judges sit,
Searchers of the inmost soul:
Lightest thought of man is writ
Deep in their recording scroll.

ORESTES.

Taught in the school of stern adversity,
I know, methinks, each purifying rite;
Where it is best to speak, and where keep silence.
Wherefore, in this extremity, the counsel
Of a wise teacher prompteth me to speak:
For sleeps the blood, and wanes from off my hand;
Its dark pollution hath been wash'd away.—
I stood before the altar, while the God
Fulfill'd the sacrifice of slaughter'd swine;
The blood of victims innocently shed
Absorb'd the guilty stain—and I am free.
'Twere long to tell how many mortal hands
I since have press'd in harmless intercourse;
For Sin grows old, and Time can purge the soul.
Now with pure lips to Pallas can I pray,
Queen of this land, to come and succour me;
So without help of battle she shall gain
Myself, my people, and the Argive race
To be her trusty and deserved allies.
Now, whether at her home in Libyan wilds,

Watching the eddies of her native brook,
 She plants her foot erect, in act to march,
 Or, sitting, veils it o'er with drapery ;
 Or, having view'd the broad Phlegræan plains,
 Like a brave leader marshalling the van,
 Cries, *Pallas to the rescue !* may she come :—
 Her ears, I wot, can hear my voice afar :—
 Oh may she come, and bring deliverance.

CHORUS.

Neither Apollo, nor the mighty Pallas
 Will save thee from perdition : thou shalt lie
 Deep in Hell's prison-house, a joyless ghost,
 A bloodless bait of devils, and a shadow.
 What, art too proud to answer ? dost defy
 My vengeful threats, thou who wert born and rear'd
 A scapegoat for my altar ? Aye, and quick,
 Not sacrificed, I'll tear thy quivering limbs :
 Now hear the spell that binds thy soul to me.

LEADER. [*Recitative.*]

Come, let us weave the dance—and, sisters, choose
 The dark outpourings of a baleful muse :
 So by our strains shall sceptic mortals know
 That Retribution follows Crime below.
 He who hath walk'd in Virtue's quiet ways,
 In peace shall live, in peace shall end his days ;
 But if a wretch with murder dyes his hand,
 Close at his heels the fierce Avengers stand.

CHORUS.

Mother Night, from whom I spring,
 A curse to every guilty thing
 On the earth or in the grave,
 Hear me, Mother ! hear, and save.

Justice sleepeth, when a God
Snatches from my hand the rod,
Breaks the bond my spells have tied,
Steals from me the Matricide !

Against the Devoted
We mutter a spell,
Shall bar him from heaven,
Shall bind him to hell :
We lash him to frenzy
By dissonant hymns,
And harrow his spirit,
And wither his limbs ;
And blight him, and scorch him
With soul-killing fires,
Till the last ray of life
In the socket expires.

From the primal laws of Fate
Comes my office and estate :
Strife, that channels kindred blood,
And violated brotherhood,
Unavenged shall never be,
While the trust is held by me :
I haunt the path of the guilty one
Every where beneath the sun
Till his race of life be run ;
When his eyelids close in death,
Penal torture followeth ;
Passeth not with passing breath.

Against the Devoted
We mutter a spell,
Shall bar him from heaven,

Shall bind him to hell ;
We lash him to frenzy
By dissonant hymns,
And harrow his spirit,
And wither his limbs ;
And blight him, and scorch him
With soul-killing fires,
Till the last ray of life
In the socket expires.

When first we arose from the womb of Night,
Our lot was portion'd by fix'd birthright :
We reign unenvied and alone ;
Nor lives the God that would care to own
A place at our revels, a seat on our throne.
We wear not robes of snowy sheen,
But the shadowy cloak of the sable Queen ;
The nectar-feasts we may not share ;
We fix'd our habitation there,
Where Malice prowls, and hungry Lust,
Where Strife and Murder find a home ;
But when the fulness of time is come,
We strike, and crumble them to dust.

Never will I from my duty swerve :
Be it a care to the Lords I serve
That deprecating cries and tears
Be check'd before they reach mine ears :
For Zeus expels our loathèd rites
Far from the ken of his satellites,
And holds his majesty too high
To mingle words with such as I.
Yet wary must the victim be
That doubles from the fatal snare,

When I leap like a torrent through the air
With headlong speed and fiendish glee,
And fasten on the fainting prey,
And hale him to his doom away.

All human pomp, all high renown,
Must to a shadow dwindle down,
When we, the black-cowl'd sisters, meet,
And circle round the child of Sin,
Nearer and nearer closing in,
With clamour wild and weird-like feet :
Torture and madness are then his lot,
But he stands still, and knows it not,
So dark a mist his vision veils ;
And scandal's softly whisper'd tales
Enfold his kindred like a pall ;
For one man's guilt attaints them all.

Ever watchful, swift to wrath,
Dwelling in our sunless bowers,
We must tread a hated path,
Closed to other feet than ours.

We judge the quick, we judge the dead ;
Mortals ! who absolved would be,
Worship with a holy dread
Our time-honour'd ministry.

SCENE II.

Enter PALLAS.

PALLAS.

From lone Sigeum and Scamander's banks
 I heard, methought, a supplicating cry :
 Whilst eager to forestal usurping claims
 I took possession of the conquer'd shore,
 Which at the fall of Troy, the warrior-kings
 Gave as my portion of the hard-won spoil
 By seisure in fee-simple : I in turn
 Convey it as a gift to Theseus' heirs.
 Thence have I plied my never-wearied feet,
 Oar'd by this flapping shield in lieu of wings :
 No other car, no other steeds have I.
 Now when I view these settlers in the land,
 I fear them not, but marvel whence they came,
 And fain would ask, what this assemblage means ?
 Who is the Man that kneels before mine image,
 Who these strange Beings, different in shape
 From Gods above, and denizens of earth ?
 No worse of them I'll say : it is not meet
 To slander others, though oneself be pure.

CHORUS.

Daughter of Zeus, concisely will I speak :
 We are the children of eternal Night,
 Called "Aræ" in our subterrene abodes.

PALLAS.

I know your race, and whence the name's derived.

CHORUS.

Then you shall briefly learn our office too.

PALLAS.

Gladly I'd learn it—be it yours to tell.

CHORUS.

We chase the man that spills his fellow's blood.

PALLAS.

Good:—and what limit to your victim's flight?

CHORUS.

None, save where joy is nowise entertain'd.

PALLAS.

And is it thus you persecute this stranger?

CHORUS.

Aye, even thus: because he slew his mother.

PALLAS.

Urged by no fears, no impulse from without?

CHORUS.

What impulse can excuse a deed so foul?

PALLAS.

Two parties are at issue—one hath spoken.

CHORUS.

He neither will accept, nor tender oath.

PALLAS.

You love the name, but not the works of Justice.

CHORUS.

How so? instruct me, an' your wisdom likes.

PALLAS.

Oaths cannot change the merits of a cause.

CHORUS.

Well—hear the evidence, and judge yourself.

PALLAS.

To me, then, you refer this arbitration?

CHORUS.

Aye; for we hold you worthy of the office,

And coming from a worthy parentage.

PALLAS [*to ORESTES*].

What will you answer, Stranger, to their charge?
 Tell me your lineage and your country first,
 Relate the chance that brought you hither-ward,
 Then quit yourself of this imputed guilt;
 If trusting to the justice of your cause
 You fly for refuge to my altar-seat
 Ixion-wise, a noble suppliant:—
 To each of these demands make clear reply.

ORESTES.

From thy last words, Athene, I'll begin,
 And clear myself of one momentous charge.
 The curse of blood no longer clings to me;
 Nor doth mine hand infect thine image now:
 Be this the proof:—by immemorial law
 The murderer's lips are seal'd, until such time
 As by the blood of slaughter'd swine his hands
 Are purged from sin; this done, he is absolved.
 These rites have I perform'd,—the sacrifice,
 The lustral water, and the intercourse
 With human dwellings—all hath been observed:
 Nor doth this matter still affect the case.
 My name and lineage are quickly told.
 I am an Argive; and thou know'st my sire,
 The captain of the fleet, great Agamemnon,
 Whom thou didst aid to sack the walls of Troy.
 When to his native city he return'd,
 Basely he perish'd:—my black-hearted mother
 Snared him to death in many-twisted toils;
 Witness the fatal chamber, and the bath.
 I was an exile then: at my return
 I stabb'd my mother—I admit the fact—
 In retribution for a father's blood.
 The guilt of this, if guilt indeed there be,

Apollo shares : his oracles foretold
 That horrid pangs should rack my craven soul,
 Unless I slew the slayers.—I have done :
 On thy decision doth the issue hang ;
 In thy decision I will acquiesce.

PALLAS.

The matter is too great for mortal judge ;
 And hardly doth my Godhead warrant me
 In sitting to adjudicate a suit
 Of murder, that from fierce resentment springs.
 Yet, since thou comest absolute in all
 The needful rites of expiation,
 I may not overlook thy suppliant prayer,
 But bid thee welcome to this friendly city.
 For these—they have an awful duty too :
 And should my verdict baffle their revenge,
 The venom of a dark unsated spirit
 Falls on the ground, and festers there for aye,
 A noisome and intolerable plague.
 Hence my dilemma : go they, or remain,
 Victors or vanquish'd, each alternative
 Is fraught with much embarrassment to me.
 Yet since the matter hath devolved on us,
 A jury bound by oath will I empanel,
 And frame an everlasting ordinance.

[*To the FURIES.*]

Summon your witnesses, adduce the proofs,
 True evidence that simplifies the case ;
 And I will meet you, having chosen first
 The worthiest of my people, who shall swear
 To judge the issue well and righteously.

[*Exit PALLAS.*]

CHORUS.

Now faction turns to nought, the ancient laws :

Now foul is fair—and Murder wins the cause.
 Clear'd is the path to each felonious deed ;
 Children shall lightly stab, and parents bleed.
 No more the vengeful Sisterhood maintain
 A watch on crime : appeal to us is vain ;
 Henceforth, no guilt so darkly dyed shall be,
 But it will meet immunity from me.
 He that relates his neighbours' ills, shall know
 Himself involved in deeper gulfs of woe :
 Certain the pain, uncertain the relief :
 Care shall soothe Care, and Sorrow comfort Grief.

Fathers, by your sons betray'd,
 Mothers, by your offspring slain,
 Call no more on us for aid
 With a solemn, plaintive strain :
 " Oh, where is Justice ? where the Furies' throne ?"
 Justice is exiled, and her temple gone.

Well for him whose earthly lust
 Limits, conscience-set, restrain ;
 Well for him who gleans with trust
 Wisdom out of suffer'd pain :
 But how shall they, who steel their hearts from fear,
 The sacred majesty of Law revere ?

Not in extremes can truth exist :
 Approved by me hath never been
 The Outlaw, nor the Formalist :
 But God hath bless'd the golden mean.

Pride is the first-born child of Sin ;
 But Piety, and Self-control,
 A heart well disciplined within,
 Lead all men to the wish'd-for goal.

Thou that aright wouldst guide thy feet,
Oh, worship Justice ; never spurn,
With godless scorn, her altar-seat ;
For Vengeance cometh in its turn,

And certain doom the sinner waits :
Honour thy parents, and protect
The stranger that is in thy gates :
Be watchful, wise, and circumspect.

Live virtuously without constraint ;
Be just without the hope of meed :
Come woe, thy spirit shall not faint ;
Come weal, thou shalt be blest indeed.

The wicked for awhile may glide
Athwart the quiet waves—anon
The storm-blast roaring far and wide
Whelms his frail bark—and it is gone :

Then battling with the crested flood
He calls on Gods that will not save :—
Heaven laughs to see th' impetuous blood
Grow chill beneath the stifling wave ;

And all the wealth, by which his soul
To hedge herself made vain endeavour,
Is wreck'd on Justice' hidden shoal,
And, unregretted, sinks for ever.

(v. 510—535.)

END OF THE SECOND ACT.

ACT III.

SCENE I.

Enter PALLAS (conducting the TWELVE AREOPAGITES, who take their seats), ORESTES, and CHORUS.

PALLAS.

MAKE proclamation, herald, and convene
The people. Let the loud Tyrrhenian trumpet,
Fill'd with the breath of man, cleave the wide air,
And speak shrill treble to the citizens.
While that this Court is sitting, it is best
To keep a solemn silence, and receive
My ordinance : for thus the general state
Shall reap a harvest of eternal good,
And, specially, the long-contending claims
Of these our litigants be judged aright.
[*Trumpet sounds.*]

To them enter APOLLO.

CHORUS.

My lord Apollo, pr'ythee rule thine own.
Resolve the Court what makes *your* presence here.

APOLLO.

First, I am here as witness ; (the defendant

Was suppliant in my temple, and 'twas I
 That purified him from the stains of blood ;)
 And then as advocate, I come prepared
 To justify the murder of his mother :
 Wherefore, let some one introduce the suit,
 To whom this office rightly appertains.

PALLAS.

I introduce the suit ; [*to the FURIES*] it rests with you,
 The plaintiffs, to speak first, and state the facts
 From their commencement, to the jury here.

CHORUS.

Though we are many, we will speak as one :
 (*To ORESTES*) Do you reply alternate word for word.
 First, did you slay your mother—aye or no ?

ORESTES.

I slew her : I will not deny the fact.

CHORUS.

Then in the wrestling-bout one fall is mine.

ORESTES.

Nay, crow not thus, until your foe is floor'd.

CHORUS.

Natheless you own that you did murder her.

ORESTES.

Yea, sword in hand, I pierced her naked throat.

CHORUS.

Whose instigation prick'd you—whose advice ?

ORESTES.

Apollo's oracle : himself is witness.

CHORUS.

What ! did the prophet sanction matricide ?

ORESTES.

Aye, and I still repine not at the chance.

CHORUS.

But if condemn'd, you'll change your note anon.

ORESTES.

I have no fears. My father's spirit aids me.

CHORUS.

Wretch ! trust you to the Dead, a mother kill'd ?

ORESTES.

Two crimes of hers gave colour to the deed.

CHORUS.

How so ? explain, and let the jury hear.

ORESTES.

She slew a man—that man my father.—

CHORUS.

—Death

Absolves her then ;—*you* live for punishment.

ORESTES.

Why did you not pursue her when alive ?

CHORUS.

It was not kindred blood your mother shed.

ORESTES.

And was she then of kindred blood to me ?

CHORUS.

Did she not bear thee, murd'rer, in her womb ?

Wouldst thou disown such dear relationship ?

ORESTES.

Stand forth, Apollo, and expound the law

That quits my soul of homicidal guilt.

The fact brooks no denial : 'tis confest ;

But whether I was justified or no,

This question must your wisdom now resolve.

APOLLO.

Grave Senators of Athens, mighty Court,

I come to advocate this cause aright ;

And as a Soothsayer, I may not lie.

Know that in all my utter'd oracles

Whate'er the subject, be it man or state,

I but interpret the commands of Zeus :
 An argument of force ; which draws you on
 To further Zeus's schemes, whose sovereign will
 Should be the goal and anchor of your faith.

CHORUS.

Zeus, you aver, commanded you to tell
 Orestes this : t' avenge his murder'd sire,
 And in his vengeance, slight a mother's claims ?

APOLLO.

Aye, truly :—mark how wide the difference is.
 A noble prince, in whom the gift of heav'n
 Vested his birthright of authority,
 Dies by a woman's hand—not slain in war
 By arrows of some puissant Amazon ;
 Far baser was his fate, as you shall hear,
 Pallas, and ye, the judges of this cause.
 Him, coming homeward from his long campaign,
 Laden with honour, the false Queen received
 With open arms and honey'd phrase of love :
 But as he bathed his royal limbs, she threw
 A broider'd robe athwart the vessel's length
 From end to end, and smote her helpless lord
 Ensnared within the spangled drapery.
 Thus have I told you how the hero fell,
 The all-revered, the leader of an host :
 And thus I paint his murderess, to excite
 Meet indignation in the judges' breasts.

CHORUS.

Zeus, as you say, takes part with injured sires :
 But Zeus hath chain'd *his* sire, the aged Cronus.
 How will you solve the inconsistency ?
 [*To the JURY*] Give your attention, citizens, to this.

APOLLO.

Ye loathly monsters, whom the Gods abhor,

Fetters, we know, are med'cinable ills,
 For with their loosing, comes the remedy :
 But when the dust hath suck'd the blood of man,
 No healing charm can bring him back to life :
 Not the great lord of Heav'n, who in a breath
 Makes and unmakes all other things at will,
 Hath found a spell to reinstate the dead.

CHORUS.

Say that you gain this verdict—mark what fruits,
 What bitter fruits from his acquittal grow.
 How shall Orestes here, his mother slain,
 Remain at Argos in his father's house ?
 How claim admittance to the public altars,
 Or lustral water that his tribesmen use ?

APOLLO.

This will I tell, and prove by argument.—
 The mother cannot be, in procreation,
 The generative agent ; she receives
 And holds the foetus in her passive womb.
 The male begets ; the female entertains
 As 'twere a guest, and nurtures into life
 The formless germ, unless God cripple it.
 In proof whereof—a father may produce
 Offspring alone, without the mother's aid :
 Witness the daughter of Olympian Zeus,
 Not foster'd in the darkness of a womb,
 But born in full maturity, a scion
 Such as no other parent-stock might rear.—
 Thrice honour'd Pallas, I in all things else
 Strive to exalt your citizens' renown,
 And to this end I bade Orestes sit
 As suppliant in your temple ; to secure
 His well-earn'd gratitude to you and yours,
 And knit a compact of alliance, strong

To pledge the generations yet unborn,
Athenians and Argives, for all time.

PALLAS.

Enough of speaking. Let the Jury now
Record their votes with all sincerity.

CHORUS.

Our ammunition in the war of words
Is spent; and I to hear the issue wait.

PALLAS.

How shall I judge, and yet not anger you?

CHORUS [*to the JURY*].

Strangers, ye know the facts: be mindful of
The oaths ye took, and vote accordingly.

PALLAS.

Burghers of Athens, ye who first decide
A suit of bloodshed, hear my ordinance;
And let the people, while this city stands,
Regard you as an everlasting court.
This hill of Ares and Acropolis
The Amazons entrench'd, and capp'd with towers,
What time they warr'd against the reigning king
Theseus, to fight their ancient quarrel out:
And here they sacrificed to Ares, whence
This AREOPAGUS derives its name.
Religion here, and inborn loyalty
Shall interpose a barrier, night and day,
Betwixt my citizens and wrongful deeds;
Except they tamper with their country's laws.
Should muddy streams defile the crystal well,
The traveller hath not wherewithal to drink.
Let not despotic power nor anarchy
O'ercrow your government. Embrace the mean:
Nor banish all religion from the State.
Who that is not religious can be just?

Cleave to religion, and you shall possess
 A bulwark of the land, stronger than those
 That fence the Scythian horde, or Pelops' sons.
 This Court I stablsh, incorruptible,
 Severe, majestic, at the hour of night
 Awake to guard the sleeping citizens.—
 Thus have I left to your posterity
 My best advice.—Arise, ye judges, take
 Each man his ballot, and decide the suit
 With due remembrance of your plighted oaths.

[*The FIRST AREOPAGITE votes.*]

CHORUS [*to the JURY.*]

Be ruled by me ; nor wilfully defy
 The Powers that claim your hospitality.

[*The SECOND votes.*]

APOLLO.

Be ruled by me ; nor impiously withstand
 My oracles, and Zeus's high command.

[*The THIRD votes.*]

CHORUS.

Tush, you have meddled with a murd'rous deed :
 Henceforth your prophet-lips shall cleansing need.

[*The FOURTH votes.*]

APOLLO.

What ! did great Zeus his majesty impair
 Because he listened to Ixion's prayer ?

[*The FIFTH votes.*]

CHORUS.

'Tis well :—disgrace me, and dismiss me hence—
 I'll haunt your country like a pestilence.

[*The SIXTH votes.*]

APOLLO.

The Gods, both old and young, abhor your name ;
 Mine, mine shall be the triumph—yours the shame.

[*The SEVENTH votes.*]

(v. 670—692.)

CHORUS.

Lured by your arts, the Fates unwitting gave
To Pheres' son exemption from the grave.

[*The EIGHTH votes.*]

APOLLO.

Should not a God, if worshipp'd well, bestow
Aid on his votary in the hour of woe?

[*The NINTH votes.*]

CHORUS.

You steep'd our souls in wine, and turn'd to scorn
Our rights, that with the birth of Time were born.

[*The TENTH votes.*]

APOLLO.

Cast in this suit, you presently shall spit
Poison, that injures not your foes a whit.

[*The ELEVENTH votes.*]

CHORUS.

Scoff as you list; I wait to hear the end:
Now to this state shall I be foe or friend.

[*The TWELFTH AREOPAGITE votes.*]

PALLAS.

It falls on me to give my vote the last,
And I record it in Orestes' favour.
My birth was motherless, and I defer
In all things, saving wedlock, to the male;
And range me wholly on the Father's side:—
Nor do I much regard the Woman's fate
Who slew her lord, the head of all her house.
Wherefore, should equal votes appear for each,
Orestes conquers.—Empty out the urns,
Whoso hath been appointed to this office.

ORESTES.

Oh! tell me, Phœbus, what shall be the end?

CHORUS.

Oh, Night! dark-visaged mother, seest thou this?

ORESTES.

Now have I reach'd the goal of life or death.

CHORUS.

Shall I be ruin'd, or be worshipp'd still?

[The ballots are turned out of the urn and counted.]

APOLLO.

Count out the suffrages aright, my friends;

See that ye carefully distinguish them.

CHORUS.

In lack of care lies mischief; oft ere now

A single vote hath made or marr'd a house.

PALLAS.

Verdict—ACQUITTAL from the charge of murder;

For equal are the votes on either side.

[She gives her casting vote in favour of ORESTES.]

ORESTES.

Oh, Pallas! oh, preserver of my house!

A wretched outcast from his fatherland

Hast thou restored. Henceforth among the Greeks

In conversation, men shall say of me,

“He is once more an Argive, and he dwells

Upon his patrimony, by the help

Of Pallas, and of Phœbus, and of him

The mighty Third, who sets his seat on all,

Zeus Soter:” he respects my murder'd sire,

He saves me from my mother's advocates.

Now will I turn me homeward, having first

Sworn a great oath to these your citizens,

That from this day, through all succeeding time,

No monarch that bears rule in Argolis

Shall bring against you his embattled host.

For we ourselves, though lying in the tomb,

Should any prince transgress this oath of mine,
 Will cross his path with terrible portents,
 And cause him to repent the perjury.
 But if they keep my pledges, and maintain
 True amity with this confederate state,
 We will regard them with benignant eyes.
 Farewell, great Goddess;—fare ye well, my friends;
 O may you wrestle bravely with your foes,
 Steadfast amid the hurtling shocks of war,
 And march victorious from the battle-field.

[*Exeunt* ORESTES and APOLLO.]

SCENE II.

CHORUS.

Young upstart Gods have spurn'd the power
 Ordain'd by law, confirm'd by age;
 Disgraced I wander from this hour,
 And chew the cud of baffled rage.

Yet on this country, ere I go,
 My heart shall scatter venom round;
 Venom, the counterpart of woe;
 Yea, justly will I curse the ground:

Foul Leprosy and swift Decay
 Shall bring to nought the peasant's toil;
 The germs of life shall melt away,
 And deadly blotches brand the soil.

Why do I weep? What gain in tears?
 Shall I become this people's pest?
 Ah me, that our declining years
 Should sink, degraded and opprest!

PALLAS.

Nay, take it not to heart so wofully :—
 You are not vanquish'd, for the votes in truth
 Were equal, and exempt you from disgrace.
 And further; on the part of Zeus was given
 Clear evidence, (and he, the God who spake
 The oracle, was foremost witness too,)
 That from this deed Orestes gat no blame.
 Let not the lightning of your heavy wrath
 Shrivell the soil;—continue not in anger;
 Nor by emitting poison from your lungs,
 Fell influences that gnaw the growing seeds,
 Cause nature's murrain, bleak sterility :
 And here I promise, that you shall possess
 A dwelling-place and vaulted crypts within
 This land of mine; then will you sit enthroned
 On altars bright with fatness, and exact
 Endless devotion from these citizens.

CHORUS.

Young upstart Gods have spurn'd the power
 Ordain'd by law, confirm'd by age;
 Disgraced I wander from this hour,
 And chew the cud of baffled rage.

Yet on this country, ere I go,
 My heart shall scatter venom round;
 Venom, the counterpart of woe;
 Yea, justly will I curse the ground:

Foul Leprosy and swift Decay
 Shall bring to nought the peasant's toil;
 The germs of life shall melt away,
 And deadly blotches brand the soil.

Why do I weep? What gain in tears?
 Shall I become this people's pest?
 Ah me, that our declining years
 Should sink, degraded and opprest!

PALLAS.

What degradation? Oh! beware, beware,
 Lest passionate excess should urge you on
 To mar the rich fecundity of Earth.
 I too rely on Zeus—what need to boast?
 Alone of all the Gods I know the keys
 Of those dread storehouses, where seal'd lie
 The thunderbolts; but now I need them not:
 No! rather be persuaded, and repress
 The noxious blossom of a hasty tongue;
 Let the fierce tide of your resentment sleep,
 Since you are greatly honour'd, and received
 To fellowship with me; so shall you gain
 The first-fruits of this land i' th' aftertime,
 Offerings for children, and for marriage-rites,
 And I shall reap your gratitude for ever.

CHORUS.

Alas, what insults have I borne!
 To think that I, the Ancient One, must dwell
 A helpless mark for hate and scorn
 On th' upper world, deserted and forlorn!
 Oh, heavy fate! Oh, Earth and Hell!
 What pain is this that pierces like a thorn?

Blow forth, my rage, a deadly blight :
 Oh, hear me, hear me, mother Night !
 Oh, hear thy wretched daughter call,
 Shorn of her strength by fraud, betray'd, bereft of all !

PALLAS.

I am resolved to bear your angry mood,
 For you are old, and wiser far than I,
 Though gifted with no mean intelligence.
 When you have settled on some distant shore
 You will regret us ; this can I foresee ;
 Our commonwealth shall grow with growing years ;
 Beside Erechtheus' temple shall you dwell,
 Enshrined in honour, and adored with pomp
 Greater than other nations can bestow.
 Oh, whet not then the bloody sword of strife
 Against this country, goading youthful spirits
 To fiery passion, worse than wine excites :
 Nor plucking out the hearts of fighting-cocks,
 As 'twere engraft them in my people's breasts,
 To kindle mutual animosities.
 Let foreign wars enow be found for him
 Whose bosom pants with eager thirst of fame ;
 But all domestic quarrels I gainsay.
 Such terms I offer ; take them or reject ;
 Entreat us well, you shall be well entreated,
 Shall evermore be worshipp'd, and partake
 The blessings shower'd upon this favour'd land.

CHORUS.

Alas, what insults have I borne !
 To think that I, the Ancient One, must dwell
 A helpless mark for hate and scorn
 On th' upper world, deserted and forlorn !
 Oh, heavy fate ! Oh, Earth and Hell !
 What pain is this that pierces like a thorn ?

Blow forth, my rage, a deadly blight :
 Oh, hear me, hear me, mother Night !
 Oh, hear thy wretched daughter call,
 Shorn of her strength by fraud, betray'd, bereft of all !

PALLAS.

Still must I importune, and speak you fair,
 Lest it be said that you, an ancient God,
 Were thrust aside to perish in disgrace
 By me your junior, and town-haunting men.
 Yet if you hold Persuasion in respect,
 The honey'd words that issue from my tongue,
 Why then remain : but if you still refuse
 To hear my voice, you cannot justly wreak
 Revenge upon this unoffending land.
 Your portion is assign'd, and at your choice ;
 Your worship fix'd :—accept it, and remain.

CHORUS [*after a pause*],

Pallas, what kind of home shall I enjoy ?

PALLAS.

A home exempt from grief ;—refuse it not.

CHORUS.

Say I accept—what privilege is mine ?

PALLAS.

Without your aid, no family shall prosper.

CHORUS.

Will you achieve that I be thus empower'd ?

PALLAS.

Aye, and will favour those who worship you.

CHORUS.

And pledge yourself to this for future time ?

PALLAS.

The surest pledge was my spontaneous promise.

CHORUS.

I yield, and do repent me of my wrath.

PALLAS.

So be it : tarry, and acquire new friends.

CHORUS.

What strains then shall I chant for their behoof?

PALLAS.

Whatever tends to unalloy'd success,
Ask on the part of Earth and Air and Sea :—
Let summer gales float lightly o'er the land
Laden with sunshine ; let the fruits of Earth,
And kine, enriching these my citizens
With streams of plenty, never know decrease ;
And let the human generations thrive.
As for the wicked—root them out apace :
For like a careful horticulturist,
I love to see the stock of good men flourish
Unscathed by rank and interloping weeds.
Such are your privileges : as for me,
Touching the brilliant jousts of friendly war,
I'll help my nation to the foremost place,
And cheer them with the smiles of victory.

CHORUS.

Right gladly, Pallas, shall I gain
Thy fellowship, nor slight the town
Where Zeus and conquering Ares reign,
Stronghold of Faith, the head and crown
Of worship ; in whose altars, bright
With sacrifice, the Gods delight.
Here, reconciled to thee and thine,
With kindly prescience I divine
That, quicken'd by the sunny beam,
The fertile womb of Earth shall teem
With gushing floods of wine and oil,
And nature deck the happy soil.

PALLAS.

Such benefits have I bestow'd ;
Such dark inexorable Powers
In Athens fix their new abode,
And bless her consecrated bowers ;

Dread Goddesses, that over all
Man's fortunes make their influence felt :
Who smite the wicked, and they fall ;
But wist not whence the blow was dealt.

Some secret curse, some guilt bequeathed
O'ertakes the proud, a silent doom :
The sword of vengeance, never sheathed,
Lays low their beauty in the tomb.

CHORUS.

Let winds that gender blight exhale
Their noisome breath in distant skies ;
Let drought and withering mildew fail
To blast the flow'ret's opening eyes :
Contagious Fogs, I warn you hence :
Aroint thee, barren Pestilence !
May ripening grain enrich the field,
And fleecy flocks twin-offspring yield :
And may the people o'er whose land
These gifts are pour'd with lavish hand,
Offer the first-fruits of the Earth,
And praise the Gods that gave them birth.

PALLAS.

O hear, ye bulwarks of the state,
What wealth her promises portend !
Amongst the Gods her name is great,
And men beneath her footstool bend :

And some blithe hearts her favour cheers,
 That sweet their hymns of gladness rise ;
 And unto some, a life of tears
 Bedims the brightness of their eyes.

CHORUS.

Untimely death, and sudden hurt
 From Athens' sons, kind Heaven ! avert :
 Nor let her daughters vainly pray
 For blessings on their marriage-day :
 And you, my Sisters, that uphold
 The laws, impartial as of old,
 Ye Fates ! be where you list severe ;
 But, save in kindness, come not here.

PALLAS.

I joy to hear your auguries
 In mild forgiving accents sung ;
 And much I love Persuasion's eyes,
 That watch'd the pleadings of my tongue :
 For greatly did my prayer incense
 Your wrathful mood ; but mighty Zeus,
 The patron-God of Eloquence,
 O'ercame you, and you sought a truce :
 Nor, save in bounty, shall remain
 The rivalry betwixt us twain.

CHORUS.

Let Civil War, black nurse of Crime,
 Be hush'd within this happy clime ;
 Let not the storms of Faction roar,
 Nor slake the dust with kindred gore.
 May those who cherish Peace aright,
 In hatred, as in love, unite ;
 And all the ills that plague mankind
 Shall pass them as the harmless wind.

PALLAS.

What, have ye learnt the way to bless?
 From these dread Persons I foresee
 A future fraught with happiness
 To these my citizens and me.
 Let us be wise, and court them still,
 And foster mutual good-will;
 So shall our fame be spread afar,
 And Justice shine our guiding-star.

CHORUS.

O fare ye well, 'midst all that wealth can give,
 Who sit near Zeus's ever-glorious throne:
 A virgin-goddess suffereth you to live
 Beneath her wings, and will protect her own.

PALLAS.

[*Stations herself at the head of the CHORUS, where they are
 joined by the ESCORT of FEMALES with torches.*]

Fare ye well also; but I first require,
 To guide you to your chambers underground,
 Devout processions, and the sacred Fire;
 And let the altars scatter incense round;

So shall you ward off mischief from the land,
 So crown our enterprises with success:
 Lead on, Athenians, lead your chosen band,
 And heartily your new-found Patrons bless.

CHORUS.

Farewell once more! I bid farewell to all,
 Both Gods and men, that in this town abide:
 Cling to our worship, whatsoe'er befall;
 So to your prayers shall nothing be denied.

PALLAS.

I praise the tone of these your promises;
 And will conduct you, by the solemn glare

Of torches, to your cavernous abodes,
 With these attendants, virgin-sentinels
 That watch mine image : Come, ye beauteous train
 Of maids and children, flower of Theseus' land,
 And reverend matrons, clad in scarlet robes ;
 Do them all honour ; let the torch-fires glow
 To light them on their way : for future years
 This company, that settles in our town,
 Shall look on you benignly, and vouchsafe
 To bless the fortunes of your countrymen.

Song of the ESCORT.

Come, ye virgins born of Night,
 Come, adored with many a rite,
 Marshall'd by a solemn train
 Homeward to your cells again :—
 While adown the glen we sweep,
 Brother-townsmen, silence keep.
 Waves on high the glimmering torch
 Pointing to yon cavern's porch ;
 Follow, girls, and as ye go
 Tripping featly, sing with me
 Merry songs of jubilee ;
 Let the sweet libations flow
 Redden'd by the fiery glow.
 Mighty Zeus, All-seeing guide,
 And Destiny with Zeus allied,
 In the hour of need came down
 Bringing aid to Pallas' town.
 Youths and maidens, sing with me
 Merry songs of jubilee.

[*Exeunt.*

ΑΙΣΧΥΛΟΥ ΕΥΜΕΝΙΔΕΣ.

INTRODUCTION.

PART I.

MÜLLER'S DISSERTATIONS—NUMBER OF CHOREUTÆ EMPLOYED IN THE TETRALOGY—NUMBER OF THE CHORUS IN THE EUMENIDES—DISPOSITION OF THE CHORUS—SCENIC ARRANGEMENTS—DUTY OF AVENGING BLOOD—DUTY OF ORESTES—POSITION OF THE HOMICIDE—EXPIATION FOR BLOOD—HILASMOI AND KATHARMOI—PURIFICATION OF ORESTES—ATTIC COURTS FOR HOMICIDE—JUDICIAL PROCEEDINGS IN ÆSCHYLUS—EXEGESIS OF THE JUS SACRUM—MYTHIC CONCEPTION OF THE ERINNYES—THEIR CULTUS GENERALLY—AT ATHENS—ÆSCHYLUS'S CONCEPTION OF THEM—ZEUS SOTER—POETICAL COMPOSITION OF THE ORESTEA.

§ 1. No edition of the Eumenides of Æschylus would now be considered complete unless it in some sort recognised the valuable Müller's Dissertations. Dissertations of C. O. Müller. The Cambridge translation of this work, published in 1835, is now out of print: the present Editor has therefore judged it expedient to draw up an Analysis of the principal Essays, sufficiently brief to be comprised within the limits of an Introductory Chapter: to which will be added a Second Part, compiled from various sources, and containing a critique upon the more speculative and unsupported portion of Müller's book—his second Dissertation—which cannot be safely submitted to the reader's unqualified perusal.

2. Æschylus having determined to present himself as a candidate for the Tragic Prize, with his Trilogy of the "Orestea" and the "Proteus," a Satyric Drama, Xenocles of Aphidna was appointed to furnish him with a Chorus. The question here naturally arises for our consideration, *how many Choreutæ did Xenocles engage to provide?* We are told by the ancient Grammarians, "that the usual number of the Tragic Chorus was Number of Choreutæ employed in the Tetralogy. Müller's Dissertations, pp. 47—54.

either twelve or fifteen:" and this statement has always been understood to imply, that the said twelve or fifteen individuals performed the choric parts in all the four plays successively. 3. But besides the great difficulty of training people of no very high attainments in Art to undertake so many different characters, sometimes male, and sometimes female; we know that Æschylus frequently employs in his dramas a number of persons, who are, properly speaking, neither actors nor Choreutæ, although they bear a strong resemblance to the latter. Of such a description are the Areopagites and the Escort of Women in the Eumenides: the last-mentioned body even sing the closing ode of the play. 4. Whence we may infer, first, that in addition to the proper Chorus of each individual drama, the one belonging to some other part of the same Tetralogy occasionally appears as a kind of Accessory Chorus; and secondly, that the regular Chorus of one drama was quite distinct from that of the others. Nay, in Choeph. 1044, we find the regular Chorus of Women, and the Accessory one of Furies, actually seen on the stage together, where Orestes exclaims,—

*Δμῶαί γυναῖκες, αἶδε Γοργόνων δίκην
Φαιοκχίτωνες καὶ πεπλεκτανημένοι
Πυκνοῖς δράκουσιν οὐκέτ' ἂν μέλαιμ' ἐγώ.*

And although the Choephoreæ are not supposed to behold the Furies here, their presence is unquestionably visible to the audience. We may, therefore, classify the Principal and Accessory Choruses belonging to the three plays of the Oresteia, in the following manner:—

I.	II.	III.
Old Men.	Women.	Furies.
Women from II.	Furies from III.	Old Men from I. Women from II.

In the closing scene of the Eumenides, it is evident that all these three Choruses must be on the stage at once: for the Areopagites have not quitted their position when Pallas summons the Escort of Women.

5. These considerations afford ample evidence that the whole number of Choreutæ assigned for a Tetralogy was far greater than twelve or fifteen. Now the Tragic Chorus was immediately derived from the Dithyrambic; and that, we know, consisted of fifty persons. This brings us nearer the mark; but the number 50 must be taken with some modification. The Dithyrambic Chorus was cyclic; that is, it danced *in a circle* round the Dionysian Altar; the Tragic was quadrangular (*τετράγωνος*), and drawn up in rank and file. It was, therefore, a composite number; and as the components could scarcely be so far apart as that the one should double the other, viz. 5×10 , so as to make up the number 50, we may more reasonably conclude that it was $6 \times 8 = 48$: which, if divided equally, would allow twelve choreutæ for each play. And this is probably what the Grammarians meant, in their statement "that the Tragic chorus consisted of twelve or fifteen."

6. In the *Agamemnon*, it is clear that the number of the regular Chorus was *twelve*. When the Gerontes hear the death-cry of their sovereign, and are debating what course to pursue, twelve suffrages only are given; and if it be true that they re-appear in the *Eumenides* as Arcopagites, this was unquestionably their number. In the *Persæ*, *Supplices*, and *Sept. cont. Thebas*, proof might be given that the Chorus likewise consisted of twelve. 7. But in the *Choephoræ* and *Eumenides* this is not so certain; in fact there is strong evidence in favour of a Chorus of *fifteen* for the *Eumenides*. For in such of the Odes as are Commatic (sung by different individuals), seven distinct voices, or rather pairs of voices, are frequently apparent; these with the Leader make up the number fifteen; and Hermann (*De Choro Eumenidum*, Diss. I.) has proved to the general satisfaction that this number was the true one.¹

Number of
the Chorus
in the *Eu-
menides*,
pp 54--61.

¹ One of Muller's arguments in support of this proposition is somewhat surprising. He tells us, "that there is one passage in the Dialogue where the number 7 very clearly presents itself." This passage is the following line, (v. 125)

'HREM. φράζου'

XOP. λάβε, λάβε, λάβε, λάβε, λάβε, λάβε, λάβε.

Now we look in vain for this line in any edition of the text except Muller's own. The MSS. have it thus: XOP λάβε, λάβε, λάβε, λάβε, φράζου. So that Muller

Disposition
of the
Chorus,
pp. 61—64.

8. The evolutions of the Chorus bear a close analogy to those of a Λόχος drawn up in order of battle; whence Æschylus often uses the word λόχος for χόρος (Eumen. v. 46), and military terms were employed to designate its several divisions. The Choreutæ enter in rank (ζυγά) three abreast, and file (στοῖχοι) generally five deep. When they take up their position in the Orchestra, the individuals fronting the audience are called ἀριστεροστάται, or “left-hand men,” (*a b c d e* in opp. Fig. ;) theirs was reckoned the most honourable place, and in their centre stood the Leader, on the platform of the Thymele, and therefore somewhat higher than the rest. Immediately behind them are the λαυροστάται (*f g h i k*), so called from standing in the alley (λαύρα) formed by the two other lines. The third and hindmost row are called δεξιοστάται. 9. The annexed figure represents the Chorus in two positions: first, in its Πάροδος, or entrance on the stage by the side-passages of the orchestra; secondly, in its place about the Thymele, or centre of the orchestra itself.¹ These positions are usually, but not necessarily, adopted by the Chorus at its

first alters the MS. reading so as to suit his theory, and then quotes the altered line in support of it! Not less strange is the argument on which he grounds this alteration. “The Scholiast,” he says, in p. 61, “describes this verse as a dimeter brachy-catalectic, with a hephthemimer of tribrachs;

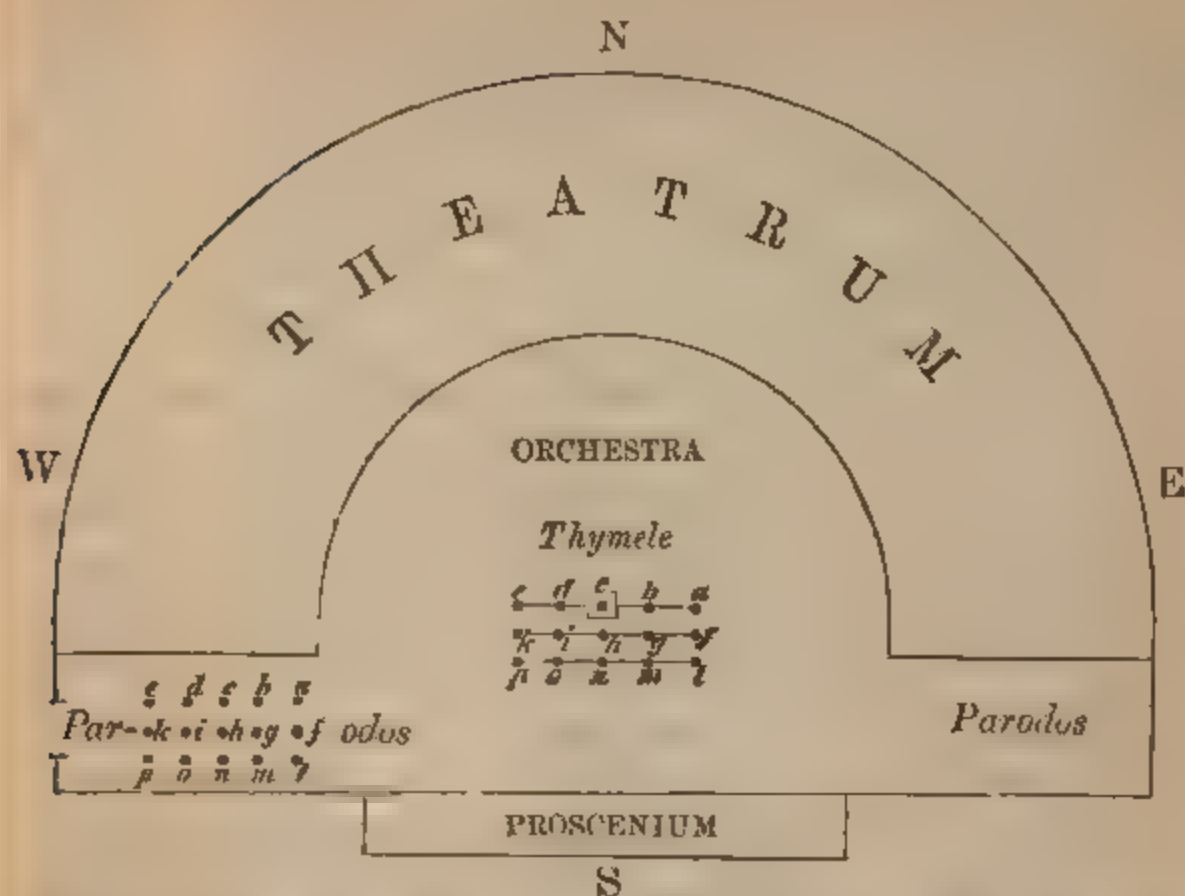
$\underline{\text{—}} \quad | \quad \text{—} \quad | \quad \underline{\text{—}} \quad | \quad \text{—} \text{—} \text{—} \quad | \quad \text{—} \text{—} \text{—} \quad | \quad \text{—} \text{—} \text{—} \quad | \quad \text{—}$

and must have read the line thus—

Μὺ μὺ· μὺ μὺ· φράζον· λάβε, λάβε, λάβε, λάβε, λάβε.

We are not therefore without warrant for considering μὺ μὺ· μὺ μὺ· as ‘extra metrum,’ repeating λάβε seven times, and making the verse a complete Iambic line.” We doubt whether any reader will be satisfied with such a warrant. All that can be gathered from the Scholiast is, that the word φράζον as pronounced by the Leader, *did* in all probability precede the repetitions of λάβε. Hermann has argued this matter at great length in his Opusc. vol. vi. p. 35.

¹ Θυμέλη, from θύω, properly “an altar,” including the platform on which the altar was raised. Its position in the Theatre was derived from the Dionysian altar, round which the ancient Dithyrambic Chorus executed its dances. The reader should, however, be informed that Hermann (De Re Scenicâ in Oresteâ) distinctly denies that this Thymele could have been so placed, and even the existence of the altar itself. His words are:—“Vanum est commentum Mülleri, thymelen in orchestrâ fuisse putantis, quam in lignâ illâ orchestrâ, quæ fabularum agendarum causâ extruebatur, nec fuisse ullam, et in quibusdam fabulis (Prometheo, Philoctetâ, Cyclope) ne potuisse quidem aram, ut in locis desertis, cogitari, demonstratum est.”



first entrance: for instance, there is an exception in the *Eumenides*, in which the disposition into rank and file does not occur until it is time to sing the Binding Hymn: and the *Parodos* is announced by the words *ἄγε δὴ καὶ χορὸν ἄψωμεν*, v. 297. In all the previous part of the Drama, the *Choreutæ* move about the stage dispersedly (*σποράδην*), and their songs (*κομματικά*) are equally irregular.

10. In the opening scene of the *Eumenides*, the Delphian priestess is discovered praying before an altar, in the outer court of the temple of Apollo. This altar, we learn from the *Ion* of Euripides, was adorned with wooden images of the gods (*ξόανα*), which it was customary for suppliants to embrace. They perhaps represented Gaia, Themis, Phœbe, and Phœbus, the four successive holders of the seat of prophecy; for it is to these Deities that the Priestess first addresses her prayers, as if they were actually present.

11. When the Prologue is concluded, the interior of the temple is suddenly exposed to view; Orestes sitting on the *Omphalus*, Apollo by his side, the Furies asleep on the surrounding

Scenic arrangements,
 Ep. 88—99.

seats, and Hermes in the background; altogether forming a group of no fewer than eighteen persons. How was this large company exhibited at once to the spectators? It has generally been supposed that the Eccyclema or Exostra was employed for this purpose. But in every instance where this machine was beyond all question introduced, those scenes only are exhibited which would naturally take place within doors, and in cases where the subjects of such scenes would be unable of themselves to come out on the stage. [See Æsch. Agam. 1345, Choeph. 967; Soph. Elect. 1450, Antig. 1293, Ajax 346, Œd. R. 1297; Eurip. Hippol. 818, Med. 1314.] 12. Besides, the number of persons thus wheeled forward is never above three or four; but here no fewer than eighteen must be exhibited, and the floor of the Eccyclema must represent the area of the temple, on which the Furies have to perform their evolutions. These considerations make the use of the Eccyclema impossible in the present case. We are therefore led to suppose that, during the Prologue, the interior of the temple was concealed by a *παραπέτασμα*, or curtain, extending the whole breadth and height of the stage, which was withdrawn after the exit of the Priestess.¹ 13. The next change of scene is at v. 226, where we are transported from Delphi to Athens, and must suppose a long interval of time to have elapsed during the wanderings of Orestes. This change was easily effected: nothing more being needed than a contrivance in the centre door to remove the Omphalus and bring forward the ancient image of Pallas: thus the temple

¹ Hermann, in his review of Muller's *Eumenides* (Opusc. vol. vi.), and his treatise "De Re Scenicâ," denies that the Priestess prayed before an altar, and ridicules the idea of the *ξόανα*, mentioned in § 10. It must be allowed that this last inference is somewhat far fetched. With less justice he attacks the *παραπέτασμα*, calling it "ideal, and existing only in Muller's fervent imagination." Hermann's own explanation of these scenes is by no means satisfactory, and does not solve the dilemma brought forward above in the matter of the Eccyclema. He thinks that the Furies do not appear at all before v. 137, *ἐν ἐν πρώταις*, &c., when they precipitate themselves through the doors of the temple into the orchestra, and that when the Prologue is ended, Orestes, Apollo, and Hermes come out of the temple in like manner. But who that reads the scene between the Ghost of Clytemnestra and the Furies, can believe that the latter were not visible to the audience during the whole of it?

of Apollo becomes transformed into that of Athene Polias. Here the scene continues without interruption until the end of the Play.

14. In v. 653, where Pallas speaks of Mars' Hill as before the eyes of the audience, we must suppose a distant prospect of the hill opposite the citadel to have been represented on a *πεπλακτος*, or scene-painting, and that the Goddess pointed to this picture. When the Areopagites have taken their seats in the Orchestra, and Pallas, in v. 536, bids the people be silent, she addresses the whole audience as well as the persons on the stage: no doubt actual blasts of the trumpet pealed through the theatre, and the herald's cry, "*Ἀκούετε λεῶ*," was heard. Thus are the entire Athenian people irresistibly drawn in to bear their part in the drama.

15. The duty of avenging blood, at Athens, devolved exclusively upon the kindred of the deceased; not as though homicide were no violation of the public peace, but because the avenging it was deemed a sacred office, which could no more be taken from the relatives than the right of burying their dead, or succession to a patrimony. The words of the law, preserved in Demosth. c. Macart. p. 1069, are as follows: "The kinsmen of the deceased, within the degree of first cousin inclusive, shall issue a proclamation in the market-place, charging the homicide to hold aloof from the altars and temples in the city, and from all assemblies for the exercise of religious rites; and they shall be supported in the prosecution by the other kindred, and the members of their Phratria." 16. It was only when the dying man forgave his slayer that this prosecution was omitted. Thus the idea of vengeance as a claim due to the murdered kinsman was familiar to the Greeks in the time of Æschylus; though the State had now assumed the office of mediator, and the avenger was obliged to lay his indictment, if for wilful murder, before the Areopagus, if for manslaughter, before the Ephetae. 17. The accused was at liberty to take flight before sentence was passed: but if, after conviction for murder, he still remained in the country, his execution then became the business of the State.

Duty of
avenging
blood,
pp. 124—132.

After a verdict of manslaughter the prosecutor and accused sometimes made a compromise at once, but generally the latter quitted the country, and remained an exile until one of the relatives of the deceased took compassion on him, and made good his reconciliation with the others.

18. In the Heroic ages, the punishment for homicide was more severe, for the pursuit might be carried beyond the frontiers, nor did any city of refuge, sanctuary, or claims of hospitality, protect the fugitive. (See Hom. Odyss. xv. 278.) Even when not pursued by the avenger, the murderer was universally regarded as a polluted person, and excluded in particular from his Phratria and from all religious ceremonies. So the Erinnyes say of Orestes, v. 625,

*ποίοισι βωμοῖς χρώμενος τοῖς δημίῳις,
ποία δὲ χέρνιψ φρατόρων προσδέξεται;*

and in Homer, Il. ix. 64, Nestor, speaking of civil war, which is in fact murder, says,

*ἀφρήτωρ, ἀθέμιστος, ἀνέστιός ἐστιν ἐκείνος,
ὃς πολέμου ἔραται ἐπιδημίου, ὀκρυόεντος.*

Duty of
Orestes,
pp. 131—137.

19. Clytemnestra having murdered her husband, was expected at least to quit her home and her country's altars according to law : and this sentence the Council of Elders in the Agamemnon pronounced against her. But having the support of Ægisthus, she imagined herself superior to the law, and so remained. The natural avenger of Agamemnon was his son Orestes ; and Æschylus emphatically declares the strictness of this obligation, and the infamy of neglecting it, in Apollo's admonitions to Orestes, Choeph. 267—294. But notwithstanding these motives to vengeance, it would have been impious in him to have pursued his mother had she taken to flight ; whereas, daring as she did to remain and still sacrifice at the public altars, her immediate death became justifiable and even necessary ; because recourse could be had to no higher powers for her punishment, where she and Ægisthus were supreme.

20. Accordingly, Æschylus represents Orestes as by no means repentant of the deed: in *Eum.* v. 566, he says, καὶ δαῖρό γ' αἶε τὴν τύχην οὐ μέμφομαι. Euripides, on the contrary, less true to the ancient customs and traditions, exhibits him as the remorseful sinner, condemning his own act as impious and needless, and apprehending in Apollo a destroying spirit. See *Eurip. Orest.* 283, 1685. With regard to the vengeance directed against Orestes, this was peculiarly the office of the Erinyes: it could not lawfully be undertaken by any of Clytemnestra's relatives, because Orestes was a constituted avenger of blood, and, therefore, legally speaking, justified in his act.

21. The shedder of blood was regarded amongst the Greeks with mixed feelings. *On the one hand*, he was avoided with a kind of *dread*, excluded from all sanctuaries, religious ceremonies, and courts of law; and himself studious to avoid all contact and conversation with his fellow-men. (*Eum.* 268, 426; *Eurip. Iph. in Taur.* 947, sqq.) *On the other hand*, he was the object of a certain peculiar awe or respect, as an *ἰκέτης*, or distressed person in want of protection; and it was the duty of all men, αἰδεῖσθαι τὸν ἰκέτην, "to respect the claims of the suppliant," and to grant his demands. In *Hom. Il.* xxiv. 480, these feelings are well described:

Position of
the fugitive
homicide,
pp. 137—140.

ὥς δ' ὅτ' ἄν ἄνδρ' ἄτη πυκινὴ λάβῃ, ὅστ' ἐνὶ πάτρῃ
φῶτα κατακτείνας ἄλλων ἐξέκετο δῆμον
ἄνδρὸς ἐς ἀγνίτῳ, θάμβος δ' ἔχει εἰσορόωντας,
ὥς Ἀχιλεὺς θάμβησεν, ἰδὼν Πρίαμον θεοειδέα.

22. This passage proves how great a change in the suppliant's position was wrought by his purification; a prominent feature in the *Eumenides*: and herein the term *προστρόπαιος* occupies an important place. Its proper sense is, like *ἰκέτης*, "one who applies for protection;" but being generally coupled with the notion of a fugitive homicide not yet cleansed, it takes the meaning of "*homo piacularis*," (*Eum.* 163, *Chor.* 285.) and in the *Eumenides* is used in the peculiar sense of "a suppliant for purification." Such was Orestes at Delphi—at Athens he

is no longer *προστρόπαιος* in this sense, having already made expiation, but simply *ικέτης*. (See Eum. 229, 275.)

Expiation
for blood : in
general,
pp. 141—145.

23. As the avenging of blood had for its object the expulsion of the manslayer, so the rites of purification were designed to reinstate him in the society of his countrymen. Like the Jewish “cities of refuge” these rites were only applicable to the justifiable homicide,—the wilful murderer was not allowed to return.

24. The first example of expiation from blood-guiltiness, according to the Ionian legends, was Ixion, the Phlegyan chieftain. He had slain his father-in-law, and wandered over the earth in wild frenzy, till Zeus himself became his cleanser. (Eum. 687.) Opposed in a manner to Ixion was Hercules, to whom the Dorian chiefs traced their origin ; he several times has recourse to the rites of expiation, and always submits to its requirements, however severe : and in Hesiod’s *κατάλογοι*, Hercules’ war against Pylos arises from a refusal on the part of Neleus to give him absolution.

ἱλασμοὶ and
καθαρμοὶ,
pp. 146—161.

25. There were two kinds of ceremonies which it was necessary for the homicide to observe : *ἱλασμοὶ*, “ceremonies of atonement,” and *καθαρμοὶ*, “ceremonies of purification.” In the former, the offerings were the same as those used in the worship of the dead—libations of water, honey-cakes (*μελί-κρατα*), and victims cut in pieces and burnt. The Deities to whom they were offered were unquestionably those of the lower world ; *Ζεὺς Μειλίχιος* is the same as *Ζεὺς Χθόνιος* or *Αἰδης* ; for in the Attic worship of the Meilichian God the victims were swine, and the rites held at night, just as they were to the Chthonian. 26. Again, when *ἱλασμοὶ* are offered to Apollo, we must understand not the Olympian Apollo, but rather the Chthonian Dragon, guardian of the old Earth-oracle ; whom Apollo slew, and in whose memory the festival of the Delphinia was established.¹

¹ According to this, Apollo becomes identified with the Dragon actually slain by himself ! a theory somewhat difficult to believe. Is it not more probable that he was worshipped as a *Χθόνιος θεός* in his character of “the God of Plagues and Pestilence,” in which character he slew the children of Niobe, &c. ?

We see, then, that in expiation for blood the following Deities had to be propitiated: Ζεὺς Μειλίχιος, Apollo Χθόνιος, the soul of the slain person, and the Erinnys proceeding from this soul.

27. These ceremonies were always based on the idea that the slayer must atone for the guilt by the forfeit of his own life. But this life was redeemable in various ways: 1st, by servitude, generally of eight years' duration, (as in the instances of Cadmus, who served Ares as the Dragon's father; of Apollo, who served Hades the invincible (ἄδμητος) and Hecate; and of Hercules, mentioned in Æsch. Agam. 1040). 2dly. By the substitution of a victim, symbolically denoting the surrender of the slayer's own life. Amongst the Greeks this victim was a ram, as amongst the Jews it was a goat; and we know that black rams were the ordinary sacrifice to the dead. See Eurip. Elect. 92, 513; Hor. Sat. i. 8. 28; Pausan. v. 13. 2.

28. The καθάρμοι attached themselves closely to the ceremonies above described. Swine, the victims sacrificed to the infernal powers as peace-offerings, served also for the rites of purification. Sucking-pigs were slaughtered in such a way that the blood spirted on the manslayer's hands, and was thus supposed to wash away the human blood which clung to them. (Eum. 273. 427.) Water was also used as a means of purification (Eum. 430); thus Achelous, whose name denotes water, cleanses Alcmaeon from his mother's blood, (Apollod. iii. 7. 5; comp. Pausan. ii. 31. 11.) The Deities to be invoked are the same as in the ἱλασμοί: Zeus Meilichios is also Zeus Katharsios; and Apollo is peculiarly the God of Purification, and as such is addressed by the Priestess, Eum. vv. 62, 63.¹

29. The mythic tale of Orestes' residence at Delphi, whence he sets out as avenger of blood, and whither he returns as προστρόπαιος, in order to be cleansed by Apollo, is of very ancient origin. Several other places claimed the glory of his purification: Parrhasia in Arcadia (Eurip. Orest. 1646), Ceryncea

Purification
of Orestes.
pp. 161—165.

¹ To be καθάρσιν θεοί, it would appear that Zeus and Apollo must quit the Chthonian, and resume the celestial character.

in Achaia, Troezen, and Rhegium. Æschylus himself implies that many different acts of cleansing had been performed on him :—

*πάλαι πρὸς ἄλλοις ταῦτ' ἀφιερώμεθα
οἴκοισι, καὶ βοτοῖσι καὶ ῥυτοῖς πόροις.*—Eum. v. 429.

30. During the long interval that elapses between vv. 225 and 226, Orestes is supposed to visit various countries beyond sea (comp. vv. 77, 241), and the allusion is probably to Rhegium : Æschylus omits all mention of the Tauric voyage, and the return with Iphigenia. When purified by Apollo, though no longer a polluted person, nor an outcast from society, he is not yet liberated from the Erinnyes : the deep resentment of his mother's Manes still remains, and the Gods alone can rescue him by a formal trial and acquittal.

Attic Courts
for the trial
of Homicide, pp. 166
—176.

31. Solon entrusted the judicial cognizance of homicide to two courts—the Areopagus and the Ephetæ. The Areopagus, composed of those citizens who had held the dignity of Archon, took charge of all trials for wilful murder, and was considered supreme. The Ephetæ (so called ὅτι ἐφιᾶσι τῷ ἀνδροφόνῳ τὸν ἀνδρηλάτην) were fifty-one men, of noble birth and irreproachable character, all above fifty years of age, who held their sittings in one or other of the four courts of justice. In cases of manslaughter, they met at the Palladium ; in cases of justifiable homicide, at the Delphinium, or sometimes at the Prytaneum ; when a person had gone into temporary exile for manslaughter, they tried his cause at Phreatto or Zea. 32. But the tribunal of the Ephetæ gradually declined in public estimation ; it was therefore natural that the ancient legends should all be made to redound to the glory of the Areopagus, nor would any Athenian conversant with history be surprised, that Orestes should be tried before that assembly. Yet we may think it strange that the legend of Orestes was attached to the Areopagus, and not to the Delphinium. The latter court took cognizance of all cases where a person pleaded justifiable homicide ; and Demosthenes cites Orestes as an instance in point. 33. Never-

theless, the Hill of Ares would seem a fitter tribunal in this case, than the temple of the Delphinian Apollo. The criminal brought before the latter is not one conscience-stricken on account of his deed; no Erinnyes harasses him; but Clytemnestra, though legally slain by the avenger, yet, as a mother, has her Erinnyes: and herein lies the significance of the Areopagus. It decides between these vengeful Goddesses and the object of their resentment: and this is proved both by the locality itself (for the Furies' temple was at the base of Mars' Hill), and also by the solemnities observed at the trial of Orestes.

34. Every ancient court had its President (*ἡγεμὼν*) to investigate the cases presented; after receiving his sanction they were brought up for trial. At Athens this office was held by the *Ἀρχὼν Βασιλεὺς*: in Æschylus it is filled by Athena, who appoints a jury, "dat judices," as the Prætor at Rome. The pre-cognizance (*ἀνάκρισις*) is exhibited in the scene where Athena inquires the name, office, and legal demands of each party (vv. 386—467). Whereupon she finds a true bill for both, and requires them to bring their witnesses and evidence into court. Refusing to admit the *πρόκλησις* (*provocatio ad iusjurandum*) in this case, the Goddess next introduces the suit, having convened her intended jury of Areopagites: the parties plead against each other in short sentences; and Apollo, as Orestes' advocate, explains the law. 35. After this comes the institution of the Areopagus (*Θεσμός*, v. 462), which is perfectly appropriate in this place: for the judges are now to vote after serious deliberation and solemn oaths; and their inauguration must be considered as the central point of the Drama. The voting follows; and the numbers being found equal, Orestes is acquitted, *before* Athena has given her vote in his favour. For the much-disputed "Calculus Minervæ" is an *imaginary* ballot, not an actual one; the numbers being equal, a white *ψῆφος* is *supposed* to be added in favour of the accused; signifying that mercy naturally prevails over severity, in an equally balanced case.

Judicial
proceedings
in Æschy-
lus, pp 176—
181.

Exegesis of
the *Jus*
sacrum,
pp. 152—185.

36. The Exegesis, at Athens, applied wholly to the *unwritten law*, or precedents handed down to posterity by oral tradition. Such persons as could best define these precedents were called ἐξηγηταὶ τῶν ἱερῶν καὶ ὁσίων (*Interpretes Religionis*), and their office was to expound this law (ἐξηγεῖσθαι — *de jure sacro respondere*). This office Apollo assumes in the *Eumenides*. 37. In pursuance of it, he first explains to Orestes the duty of vengeance (v. 565), and subsequently, in the same character, instructs the Areopagites on the unavoidable task that devolved upon Orestes, as avenger of blood; and argues, that duty to the father required the sacrifice of the mother, as not being so near of kin to the son: a subtle plea, which was probably quite in character with the arguments usually put forward at Athens in such complex cases.

The Erinnyes, meaning of the name, and mythic conception of them, pp. 186—191.

38. The word Ἐρινὺς (*not* Ἐριννὺς, see *Herm. Pref. to Antig.* p. 19, and *Blomf. Gloss. on ἐλινύειν*, *Prom. Vinc.* 53) expresses that “deep offence,” “bitter displeasure,” which ensues when sacred rights are violated by the persons who ought to have most respected them. In the early Greek poets this was particularly applied to near kindred, as father, mother, or elder brother; but the poor man, or the suppliant, if insolently treated, also had his Erinnyes. Afterwards the term became more restricted in meaning: parricide especially called forth an Erinnyes, and Æschylus attributes one to the crime of neglecting the duties of an avenger of blood. The sensible manifestation of the Erinnyes is *Ara*: when the suppressed feelings burst forth in sudden imprecations, as in the case of *Œdipus*: hence Æschylus gives the Erinnyes the name of Ἀρά (Eum. 395). 39. According to the ancient Greek religion, which contemplated all human life as the working of a higher and supernatural agency, the Erinnyes that required atonement, and the Erinnyes that brought the mischief, were considered identical: though we are now obliged to distinguish them, and suppose the existence of *Goddesses* under the latter mode of expression; under the former, merely a *human passion*. *Hesiod*, in his *Theogony*, makes the outrage committed by *Cronus* on his father *Uranus*.

the first invasion of the rights of consanguinity, which demanded an Erinnys: hence the Deities then called forth were, properly speaking, "the Erinnyes of Uranus." 40. But, as mythic conceptions gradually acquire fixity of shape, so these Deities, in process of time, become independent spirits and active avengers (*Ποιναί*). The idea under which they were worshipped at Athens, as *Σεμναί*, was founded on a more extensive system of views and thoughts, and deserves a separate consideration.

41. The widely diffused worship of the Erinnyes or Eumenides, called *Semnæ* at Athens, cannot be understood if we regard them merely as divinities resulting from individual circumstances, or peculiar states of mind. Many traces show that they were a particular form of the Deities who rule the earth and the lower world, and send up the blessings of the year, viz. Demeter and Cora. The meaning of this is simply that these Goddesses—usually mild and benign—may be perverted by human sin into resentful, destructive Powers. 42. Traces of this Demeter-Erinnys exist particularly in the legends concerning the ancient kings of Thebes. The beginning of mischief was the slaying of the Dragon (son of Ares and Erinnys Tilphossa) by Cadmus: Laius is the first to feel the curse; Œdipus is altogether its victim. But as the legend always represented Œdipus as finally reconciled to his persecuting Erinnys, so the traditions of his burial-place were in close connexion with the cultus of the Erinnyes. Thus Sophocles makes him reach the goal of his sufferings in the grove of the *Semnæ* at Athens, and after his death assume the character of a mysteriously operating divinity, producing eternal weal to the country where he had obtained rest and reconciliation. 43. In all these Theban legends, Demeter, as a punient Power, is the predominating principle. Subsequently, the mention of Demeter in this character was shunned with a feeling of dread; and the Erinnyes, as independent Deities, took the place of the Tilphossian Demeter-Erinnys: and thus we understand how, after their wrath was appeased, they became Eumenides, or benevolent, bountiful Goddesses. The name *Εὐμενίδες* was, strictly speaking, native at Sicyon: hence Æschylus, who emphatically calls them *Σεμναί*

Cultus of
the *Semnæ*,
generally,
pp. 191—206

and εὐφρονας, never mentions the word Εὐμενίδες. (Comp. note on v. 982.) 44. Nevertheless, the transmutation of the Erinnyes into Eumenides was an essential part of the legend of Orestes; as in the case of Œdipus, the persecuting Deity becomes a bounteous being to him and his posterity. Æschylus, it is true, is silent about this reconciliation: he attributes the cessation of the Furies' wrath to the eloquence of Pallas; whereupon their benedictions are bestowed, not on Orestes, but on Athens. And since Pallas repeatedly ascribes to them an actual power over the gifts they promise, (such as the fruits of Earth, &c. vv. 884—906), we here recognise the double influence before mentioned; they are Ἐρίννες for destruction, Εὐμενεῖς for blessings.

Worship of
the Semnæ
at Athens,
pp. 206—209.

45. One side of the Temple of the Semnæ at Athens rested on the base of the hill of Ares, whose cultus was closely united with that of the Eriunnes: the other side lay towards the Acropolis, a locality which Æschylus designates by the expression πρὸς δόμοις Ἐρεχθέως, v. 857. There was a chasm in this temple, as at Colonus, through which the Deities were said to have returned to earth after their reconciliation with Orestes.

46. Their worship was always celebrated by a numerous train of female attendants, called “Hesychidæ” from the solemn silence always observed (εὐφημία). The sacrifices, performed sometimes at night, (hence perhaps the torches mentioned in v. 977,) consisted of slaughtered victims, especially black sheep; and water unmixed with wine (νηφάλια), but with an infusion of honey (μελίκρατα), and possibly of oil. (Soph. Œd. C. 483.)

Æschylus'
idea of the
Erinnyes,
pp. 210—218.

47. The contrast between the elder and younger race of Gods, as expressed by Æschylus, rests mainly on the distinction between an *absolute natural necessity* and a *free and voluntary agency*. As heaven and earth, sun and moon, which belong to the old race, manifest their agency in eternal and immutable duration, so the Erinnyes are to be regarded as a natural law of the moral world: without regard to circumstances, they *naturally* fasten on him who has outraged the sacred rights of consanguinity; and never suffer this outrage to vanish from their memory, but visit it on successive generations. (Eum. v. 894.) 48. The *Olympian*

Gods, on the contrary, in their whole agency refer so much to specific circumstances, that they are incapable of representing these universal laws. Their interference with human affairs is direct and personal. But in the compromise which the Erinnyes make of their resentment, the newly established cultus is a pledge of the further exercise of their inherent rights upon earth. 49. This contrast Æschylus everywhere maintains in a very marked manner; nevertheless, he shows a conviction that the conflict between the ancient Gods and the ruling Powers is merely transient, and preparatory to a higher development of things.¹ With him the world of Olympian Gods is in perfect unison with the original Powers, and, like Pindar, he strives to do away with the legends that imply their antagonism. 50. With regard to the external appearance of the Erinnyes, Æschylus gives them the snaky hair and pendent tongues of Gorgons—the hideous expression of Harpies—and the black dress which marks them for the daughters of Night. He does not give them wings as Euripides does (*Orest.* 317), because the image of *hounds* was ever before his eyes—and in *Choeph.* (911, 1150) he plainly calls them *κῑνες*, as does Sophocles also—to which image the long pendent tongue of the Gorgoneum was admirably suited.

51. In contrast with the Erinnyes, as Titanian Powers exercising a moral law with the strictness of a law of nature, we have in our drama Apollo and Pallas, who establish and protect the order of human society. Yet so intimately connected were these Deities with mankind and their concerns, that Æschylus does not conceive them adequate, great and wise though they be, to terminate the conflict with the primordial Powers. Throughout the *Oresteia* he exhibits dimly and in the background, and therefore with more poetical effect, a third Power, Zeus Soter, pervading the universe, and conducting the course of events to the best possible issue. (*Comp. Choeph.* 1, 2; *id.* 242; *Eum.* 730.) The name Σωτήρ is therefore similar to τέλειος. 52. The cultus of Zeus Soter was widely diffused among the Greeks. With it were connected the three draughts taken by them after meals; the first to Olympian Zeus, the second to

Zeus Soter,
pp. 218—223.

Earth and the Heroes, the third to Zeus Soter. In this ceremony the Olympian Gods are first opposed to the Chthonians, and then Zeus Soter is conceived as a third Power, and Lord equally over both worlds. (Comp. *Æsch. Suppl.* 24, and Plato, *Polit.* ix. p. 583.)

53. Thus we see that *generally* after the atonement of particular transgressions, Zeus Soter interposes as a consummating Deity, who tempers the opposition between the serene Gods of the world above and the gloomy powers of the realms below; and *specially* he is conceived by *Æschylus* as a paternal God, and therefore the peculiar guardian of paternal rights, holding the father of the household to be of higher account than the mother. (*Eum.* v. 731.)

Poetical
Composition,
pp. 224—230.

54. Tragedy is defined by Aristotle as "an exhibition tending by the operation of pity and fear to purify the mind from passions" (*κάθαρσις τῶν παθημάτων*). In contrast to the Epic, which never suspends the peaceful flow of equable emotions, the essential aim of Tragedy is to draw the soul out of its quiet state, and hurl it into a tempest of conflicting elements, which are, in the course of their progress and development, so purified and exalted, as to leave the soul in calm and elevated composure.

55. These characteristics are found prominent in the *Orestean Trilogy*. The *Agamemnon*, beginning with songs of joy and exultation, gradually rouses the mind to horror and passion: these feelings are more fully developed in the *Choephoreæ*, but sobered down and ennobled in the *Eumenides*. The *main idea* of the Trilogy is to show how a curse rooted in the human race, and generating one misdeed out of another, is averted by the control of the Saviour God. The *secondary* aim is to inculcate respect for established institutions, and particularly for the *Areopagus*. The delineation of character, as is usual with *Æschylus*, occupies the *third* place, subordinate to the development of the fable, as the fable itself was subordinate to the main idea.

56. The *Orestea* being the only extant specimen of a complete trilogy, must form the groundwork of our whole study of

Æschylus. Taking it for a model, we may easily ascertain the positions occupied by his other dramas in their respective trilogies. They are all, without exception, *intermediate* plays: the Eumenides is the only concluding one that we have. The reason why (with the exception of the Orestea) none but second pieces of Æschylus have been preserved, is, perhaps, that the quiet progress and minute details of the first pieces, and the tendency to mythic speculations in the third, had less attractions for the later ages of antiquity than the equably sustained pathos of the intermediate plays.



PART II.

MÜLLER'S SECOND DISSERTATION—THEORY CONCERNING THE POLITICAL OBJECTS OF THE EUMENIDES—ORIGIN AND PROGRESS OF THE AREOPAGUS—ITS POWERS—REVERED BY THE PEOPLE—ABRIDGED—HOW FAR, ACCORDING TO MEIER AND BOECKH—MÜLLER'S FIRST, SECOND, AND THIRD ARGUMENTS REFUTED—HIS GENERAL DEDUCTION—CHRONOLOGICAL DIFFICULTY—REAL OBJECTS OF ÆSCHYLUS—ARGIVE ALLIANCE—CONCLUSION.

Müller's
Second
Dissertation.

Theory con-
cerning the
political ob-
jects of the
Eumenides.

57. WE have hitherto found in Müller a useful and (with some slight qualifications) trustworthy guide to the proper study of Æschylus: as indeed he may well be considered in all matters connected with the mythology, antiquities, and local customs of the Greeks. We are now to regard him in a somewhat different light. Having too hastily taken for granted the unwarrantable assertion of a brother critic, he has built thereon a theory by no means borne out by the evidence he adduces in its support. 58. The assertion to which we allude, made in the first instance by Meier, is this: "That by the motion of Ephialtes the Areopagus was deprived of the whole of its jurisdiction in cases of homicide." Upon which is founded the following opinion of Müller: "That the special object of Æschylus in his Eumenides, was to plead the cause of the Areopagus, and to dissuade the Athenians from depriving it of its jurisdiction in cases of homicide." 59. In order to examine this theory at greater length, we have purposely reserved the consideration of Müller's Second Dissertation ("on the Political Relations of the Eumenides,") for a separate chapter. But before entering on the discussion, we shall do well to lay before the reader a brief account of the Areopagus itself; to trace its growth as a political power at Athens; and to enumerate the functions it actually possessed and exercised at the period when it was attacked by the Democratic party.

60. The Senate of Areopagus is known to have existed as The Areopagus. a court for the trial of homicide long before the time of Solon: but that legislator was the first who definitely arranged and legalized its constitution; he also enlarged its authority to such an extent, that he may almost be considered as its founder. As we have already stated (§ 31), its numbers were annually reinforced by those citizens who had worthily discharged the office of Archon. The members therefore were not taken from the *many*, but the *few*; not *elected*, but succeeding to their new dignity, at the end of every year, by a kind of *hereditary* right; they were not accountable (*ὑπεύθυνοι*) as were all the other magistrates of the state; and finally, they alone, when once invested, enjoyed a life tenure.

61. Such being its exclusive prerogatives, we cannot be surprised that this court should gradually come to be placed in direct antagonism with the rapid progress of an aspiring democracy. The measure carried by Aristides after the battle of Plataea, by which all classes of citizens were made eligible for the Archonship, did not, as might have been expected, tend to diminish the oligarchic character of the Areopagus. On the contrary, it afterwards stood forward more prominently than ever, as the representative and rallying point of the Aristocratic party: Cimon became its staunchest supporter: Pericles, on behalf of the democratic faction, its most inveterate opponent.

62. The powers of the Areopagus, as defined and established its powers. by the laws of Solon, were twofold:—Judicial and Senatorial. Its *judicial* authority extended over the following crimes, enumerated by Demosthenes, cont. Aristocr. p. 627: Wilful Murder: Wounding with intent to kill: Arson: and Poisoning. Its *senatorial* functions were of a less limited character. Besides taking under its cognizance a variety of offences, such as Impiety, Sacrilege, Treason, Conspiracy against the Republic, &c., the Areopagus claimed an extensive and undefined control over the lives and behaviour of the citizens in general, like that of the Censors at Rome: it reprimanded or punished all immoral

conduct, indolence, prodigality, and such-like vices; in a word, as Isocrates tells us (Areop. p. 149),—Ἐθεώρουν τὸν βίον τὸν ἐκάστου, καὶ τοὺς ἀκοσμοῦντας ἀνῆγον εἰς τὴν βουλὴν ἥ δὲ τοὺς μὲν ἐνουθέτει, τοῖς δ' ἠπεῖλει, τοὺς δ' ὡς προσῆκον ἐκόλαζεν. To crown all, it maintained a sort of general supervision over the measures of the popular assembly, and took care that they should be in accordance with the existing laws. 63. It may easily be imagined that such privileges as these, however justly or moderately exercised, were found to be incompatible with the increasing preponderance of the democratic element. Pericles and the other orators, whose influence depended on their being able to sway the people by the mere force of eloquence, soon discovered an insuperable barrier to their ambitious schemes in the Areopagus. They would willingly have abolished it altogether. 64. But the feelings of veneration with which the citizens still continued to regard it, almost in spite of themselves, rendered this impossible.

Revered by
the people.

"It was invested," says Grote (vol. v. p. 481), "with a kind of religious respect, and believed to possess mysterious traditions emanating from a divine source; especially, the cognizance it took of intentional homicide, was a part of the old Attic religion not less than of judicature." In short, the Athenians generally would speak of it in terms similar to those employed by Æschines (in Ctes. 9),—Τὴν σκυθρωπὸν καὶ τῶν μεγίστων κυρίαν βουλὴν.

65. Nevertheless, though the popular leaders dared not direct their attacks against the actual existence of the Areopagus, they determined to abridge its authority. Ephialtes, a partisan of Pericles, and, according to Plutarch, equal to him in probity, at length succeeded in carrying a decree, which (as Aristotle informs us, Pol. ii. 9,) "mutilated" the powers of the Areopagus,—τὴν μὲν ἐν Ἀρείῳ πάγῳ βουλὴν Ἐφιάλτης ἐκόλουσε καὶ Περικλῆς: and thus are we brought to the question which it will be the main object of this chapter to discuss: viz.—*Against which part of its authority was the decree of Ephialtes directed: the Judicial, or the Senatorial?*

Meier's and
Boeckh's
opinion.

66. The first critic who pronounced a decided opinion on this contested subject was, as we have already stated, Meier. He

considered that the Areopagus was deprived not only of its functions as a Senate, but also of its whole jurisdiction in cases of wilful murder; and that its full rights were not restored until the expulsion of the Thirty Tyrants, more than 50 years afterwards. 67. His opinion was followed by Boeckh, in the preface to his *Index Lectionum*, 1826-27; and finally adopted by Müller; who makes it the groundwork of his theory concerning the political intentions of Æschylus in the *Eumenides*. It is with Müller that we have chiefly to deal; and since he quotes the principal arguments of Meier and Boeckh in support of his proposition, we cannot do better than examine them separately, and in juxtaposition with the evidence that other writers have collected for their refutation. 68. "In the first place," says Müller (*Dissert.* p. 113), "cases of homicide (δίκαι φονικαί) formed the most important part of the Areopagus's jurisdiction, *nearly the whole of which, according to Plutarch, it lost at that conjuncture*; and this, moreover, was what gave its members (especially in times of civil commotions and riots) considerable political authority,—the very thing of which Ephialtes wanted to deprive it." Now, the passage in Plutarch to which he alludes is as follows:—Ὦς δὲ πάλιν ἐπὶ στρατείᾳ ἐξέπλευσε (Κίμων) τελέως ἀνεθέοντες οἱ πολλοὶ καὶ συγχέαντες τὸν καθεστῶτα τῆς πολιτείας κόσμον, τὰ πάτρια νόμιμα οἷς ἐχρῶντο πρότερον, Ἐφιάλτου προεστῶτος, ἀφείλοντο τῆς ἐξ Ἀρείου πάγου βουλῆς τὰς κρίσεις πλὴν ὀλίγων ἀπάσας. (*Plut. Vit. Cim. cap. xv.*) 69. "The word κρίσεις," says Forchhammer in his able treatise,¹ page 15, "cannot be taken in the above passage as applying to any but the *senatorial* decisions of the Areopagus, since causes which were settled by it in the *judicial* character were invariably called δίκαι; as in such expressions as δικάζειν τὴν βουλήν τὴν ἐν Ἀρείῳ πάγῳ φόνου. The fact of Plutarch's using the word κρίσεις in this place, proves at least that judicial causes were not the *only* ones of which Ephialtes sought to deprive the court; and the additional words, πλὴν ὀλίγων ἀπάσας, implying that

Müller's
theory ex-
amined.

¹ "De Areopago non privato per Ephialten homicidii judicis contra Boeckhium disputatio," published at Kiel in 1828.

certain cases were excepted, may (*cæteris paribus*) be as reasonably referred to cases of homicide as to any other." The same writer proceeds to quote several passages in Plutarch of a like import, in all of which he considers the word *Βουλή* as pointing to the senatorial power; but these arguments are not conclusive, because the Areopagus, either as Court or Senate, had no other name than *Βουλή*: it was scarcely ever called *δικαστήριον*.

70. It is difficult to conceive how "its position as a court for trying homicide, gave the Areopagus considerable political authority." Trying prisoners for murder, however solemn and imposing a ceremonial, has nothing to do with politics. Let us hear what Bishop Thirlwall says on this point, (vol. iii. p. 24.)—"Pericles and his partisans could have had no object in attacking that part of the criminal jurisdiction, which was at once the most venerable, the most rarely exercised, and the least liable to abuse. For it does not appear that hitherto the spirit of party had become so furious at Athens, as to resort to assassination; though we shall meet with a remarkable instance of such an excess not long after." Since, then, the popular leaders could not apprehend being subjected to the penal authority of the court as murderers, what can be more improbable than that they should attack this part of its jurisdiction,—the part in which they would meet with the strongest opposition from the people,—the only one, in short, of all its powers, which was *not* likely to prejudice their interests?

Müller's
Second Ar-
gument.

71. We come now to Müller's second argument. "In the next place," he says, in p. 113, "it was scarcely possible to sever a portion only from that jurisdiction, (*i.e.* homicide,) because whatever could be detached from it had already been transferred to other courts, namely those of the Ephetæ; at the same time, it is very likely that certain actions for impiety (*ἀσέβεια*), which also came under the cognizance of the Areopagus, and were of a more limited and definite nature, *were left to its decision*." We fully agree with Müller, "that it was scarcely possible to sever a portion only from the homicidal jurisdiction," and for that very reason it appears doubly probable that this jurisdiction was not

attacked at all, but preserved to the Court in its full extent; because, as we have seen, it was the part least injurious to, and most impregnable against, the rapid advances of democracy.

72. At the same time, it seems very unlikely that actions for impiety, which belonged to the senatorial authority of the Areopagus, were still left to its decision. Thirlwall's opinion is in direct opposition to this idea. "There was nothing," he says, in the same chapter, "which Pericles and his friends had more cause to fear (as the event proved) than a charge of impiety, which now came under the cognizance of the Areopagus, but at a later period in the life of Pericles, *seems to have been no longer subject to it.*" An opinion which may at least be accounted as valuable *per se*, as that of Müller.

73. The third argument, which is rather hastily despatched by Müller, but which forms the very basis and stronghold of Meier and Boeckh's theory, is taken from the following passage of Lysias, De Cæde Eratosth. c. 30:—Τῷ δικαστηρίῳ τῷ ἐξ Ἀρείου πάγου, ᾧ καὶ πατριὸν ἐστὶ καὶ ἐφ' ὑμῶν ἀποδέδοται τοῦ φόνου τὰς δίκας δικάζειν, διαρρήδην εἴρηται τοῦτον μὴ καταγινώσκειν φόνον. Judging from a *prima facie* view of this passage, one would certainly understand with Müller "that in the time of the Judges to whom Lysias's oration was addressed, the Areopagus was reinstated in its hereditary right of decision in cases of homicide, and that it was still in possession of the privilege." The words ἐφ' ὑμῶν can certainly bear no other meaning than "in your time." But neither Müller nor Boeckh tells us that these very two words, on which the whole argument rests, are an emendation of Taylor's for the MS. reading ἐφ' ὑμῖν, and adopted without remark by Bekker. 74. We shall not stop to inquire whether the words ἐφ' ὑμῖν ἀποδέδοται will bear the interpretation given them by Forchhammer (p. 24): "Areopago,—cui et patrium est, et vobis traditum, (i. e. a quo ad vos translatum est,) de cæde judicare—expressis verbis imperatum est," &c. The reader should examine the passages he quotes in illustration of this meaning of ἀποδέδοται and ἐφ' ὑμῖν, and judge for himself. But even assuming the emendation ἐφ' ὑμῶν, "in your

Third Argument, p. 113.

time," to be correct, it certainly does not prove, as Meier and Boeckh suppose, that *Ephialtes* took away the cognizance of homicide from the Areopagus, and that it was only restored to them after the expulsion of the Thirty Tyrants.

Disproved
by Grote
(vol. v.,
p. 495, note).

75. Mr. Grote argues this point with very conclusive effect:—"This restoration of functions to the Areopagus, refers naturally to the restored democracy after the violent interruption occasioned by the Thirty. Considering how many persons the Thirty caused to be put to death arbitrarily, and how complete a subversion of all laws they introduced, the Areopagus could not have held its sittings, nor tried cases of wilful murder under them. 76. Were the supposition of Boeckh true, and the Areopagus lost its jurisdiction in cases of homicide also, for the fifty-five years that elapsed between the decree of Ephialtes and the expulsion of the Thirty, it must have had *no functions at all* during that long interval, and for all practical purposes might have been considered as non-existent. Had that been the case, the citizens would have lost all respect for it, as an obsolete power; (but Lysias (Cæd. Erat. c. ii. p. 126) expressly tells us that they *did* respect it, just before the establishment of the Thirty;) nor would it have been revived after their expulsion. Whereas, if we suppose that it *preserved* its authority as a tribunal for murder during the above-mentioned period, without those extended privileges which had made it so obnoxious, we shall readily understand how the ancient traditional respect for it was kept alive, and how it came to be revived after the fall of the Thirty, as a venerable part of the old Democracy."

Müller's own
theory.

77. Müller then proceeds to use his own theory about the objects of the Eumenides, as an argument on the same side. "Lastly," he says, "(and this is evidence quite as conclusive and convincing as any historical datum,) it is palpably the design of Æschylus to support the Areopagus in its authority in actions for bloodshed. Consequently, it must have been in this quarter that its rights were attacked." 78. To maintain this inference he finds it necessary to alter the chronology, and tells us that Ephialtes' motion was not carried until *after* the repre-

Chronologi-
ca, difficulty

sentation of the Eumenides, viz. in Olymp. 80, 3; whereas Diodorus, xi. 77, expressly informs us that it was carried *in the year but one before* the Eumenides was acted, viz. in Olymp. 80, 1. There is no evidence sufficient to contradict this statement, nor are we justified in departing from Diodorus' chronology.

79. But independently of this, there is nothing in Æschylus Hermann's opinion. to prove that "it was in *this* quarter the rights of the Areopagus were attacked." On the contrary, he everywhere seems to take it for granted that *these* rights were in perfect safety, and not likely to be disturbed. Had they been in danger, he would have mentioned the fact very explicitly. Wherefore Hermann (Opusc. vol. vi. p. 136) argues that the total silence of Æschylus on this point proves that the penal judicature was *not* attacked;—exactly the reverse of Müller's deduction. On the other hand, Pallas clearly alludes to the withdrawal of *other* rights, viz. the senatorial, in the significant lines addressed to the Athenian people, Eum. 666—676.

80. "All that we can safely infer from the very indistinct Real object of Æschylus. allusions in the Eumenides of Æschylus," says Mr. Grote, "is that he himself was full of reverence for the Areopagus, and that the season was one in which party bitterness ran so high as to render civil war (*ἐμφύλιον ἄρην*, Eum. v. 864) a result to be dreaded by the moderate citizens. Probably he may have been averse to the diminution of privileges carried by Ephialtes; but even this is not quite certain, for he puts forward the Areopagus prominently and specially as a tribunal for homicide, exercising this jurisdiction by inherent prescription, and confirmed in it by the Eumenides themselves. Now, when we consider that this was precisely the power which Ephialtes left untouched, we may plausibly argue that Æschylus, by enhancing the solemnity and predicting the perpetuity of the remaining privilege, intended to conciliate those who resented the recent innovations, and to soften the hatred of the opposite factions." (Vol. v. p. 495, note.)

81. That this view of Mr. Grote's with regard to the real political Argive Alliance, Olymp. 80, 2. objects of Æschylus is correct, is further confirmed by the high

terms in which the Argive Alliance is spoken of, *Eum.* vv. 280 and 734, *sqq.* Had the poet intended to make a decisive stand against Ephialtes and his party,—had it been his object to excite the popular feeling against them by the Eumenides,—he never would have eulogised this alliance so openly and entirely; for it was the very point on which Cimon and the oligarchs were most at issue with Pericles and the advocates of democracy. 82. As a moderate man, we may suppose that Æschylus desired rather to reconcile the opposite factions, and, consequently, he acquiesces cheerfully in this newly-made treaty with the Argives, knowing that it had been entered into in conformity with the wishes of the citizens in general, and could not now be retracted. He might moreover have no reason to suppose it likely to prejudice the real interests of Athens, tending, as it necessarily would, to increase and consolidate her maritime power.

Conclusion.

83. Thus we have examined, step by step, the erroneous theory of Boeckh, Meier, and Müller, concerning the Areopagus. But if any doubt still remains in the reader's mind, there is a passage in Demosthenes (cont. Aristocr. p. 741, 28), which we have reserved as the finishing argument in this disputed question: Τοῦτο μόνον τὸ δικαστήριον (τὸ ἐν Ἀρείῳ πάγῳ) οὐχὶ τύραννος, οὐκ ὀλιγαρχία, οὐ δημοκρατία τὰς φονικὰς δίκας ἀφελέσθαι τετόλμηκεν. It is in vain that Boeckh and Schoemann endeavour to explain this away as a mere oratorical exaggeration: it is an explicit statement of a fact which must have been well known to all the Athenians at the time, and had it been untrue, every one of Demosthenes' audience could have easily contradicted him. Nothing could ever set aside the distinct and positive proof which this passage contains, were volumes to be written on the opposite side: and with it we shall conclude this chapter, trusting that so prolonged a discussion has not exhausted the reader's patience.

ΑΙΣΧΥΛΟΥ ΕΥΜΕΝΙΔΕΣ.

*List of Passages in which the Text of this Edition departs from
that of Wellauer.¹*

VERSE.	TEXT.	WELLAUER.
54	λίβα, Burges.	βίαν.
65	καὶ πρόσω γ', Blomf.	καὶ πρόσω δ'.
69	Νυκτὸς, Valckenaer.	γραῖαι.
76	βιβῶντ' ἄν, Musgr.	βεβῶτ' ἄν.
102	καρδία σέθεν, Pauw.	καρδίας σέθεν.
132	σὺ δ' αἱματηρόν, Pears.	οὐδ' αἱματηρόν.
158	θρόμβον, Wakef.	θρόνον.
163	ἀρόμενον, Abresch.	αἰρούμενον
172	ἐξ ἐμοῦ, Scholef.	ἐκείνου.
179	κακοῦται, (4 MSS.)	κακοῦ τε.
180	λευσμὸς, Casaub.	λευσμόν.
204	εἰργάσω, J. Wordsworth.	ἤρκέσω.
216	λίπω, Porson.	λείπω.
222	κακκυνηγετῶ, Herm.	κακκυνηγέτις.
246	λεῦσσε τε, Herm.	λεύσσετον.
247	Omit ὁ, Herm.	ὁ μητροφόνος.
248	ὄδ' αὔτε γ' ἀλκάν, Herm.	ὄδ' αὔτε γοῦν ἀλκάν.
256	φέροιμ' ἄν βοσκάν.	βοσκὰν φερούμαν.
258	ἀντίποιν' ὡς τίνης, Schutz.	ἀντιποίνους τίνεις.
id.	ματροφόνου, Casaub.	ματροφόνας.
259	ἄλλος, Heath.	ἄλλον.
282	Λιβυστικῆς, Aurat.	Λιβυστικοῖς.
305	καθαρὰς καθαρῶς χεῖρας, Herm.	καθαρὰς χεῖρας.
id.	προνέμοντας, Herm.	προσνέμοντας.

¹ This list does not include mere differences of *punctuation*, nor cases where another mode of writing certain words and forms has been adopted by common consent, since the publication of Wellauer's *Æschylus*: e.g. πέλει for πέλη, &c.

VERSE.	TEXT.	WELLAUER.
306	ἄλιτῶν, Stanl.	ἄλιτρῶν.
332	ἄκληρος ἄμοιρος, conject.	ἄμοιρος ἄκληρος.
342	θεῶν ἀτέλειαν, conject.	θεῶν δ' ἀτέλειαν.
344	Ζεὺς γ' αἵμοσταγές, Müller.	Ζεὺς γὰρ αἵματοσταγές.
349	σφαλερὰ καὶ τανυδρόμοις, conject.	σφαλερὰ τανυδρόμοις.
352	κατὰ γᾶς, Paley.	κατὰ γᾶν.
384	καὶ νῦν, conject.	καὶ νῦν δ'.
413	ἀξίαν κάπ' ἀξίων, Paley.	ἀξίαν τ' ἐπ' ἀξίων.
424	ἐφημένου, Butler.	ἐφεζομένη.
439	κρύψας' ἃ λουτρῶν, Herm.	κρύψασα λουτρῶν.
451	κεῖ, Heath.	ἄλλως τε καί.
453	ἐμοῖς, Pauw.	ὅμως δ'.
459	δυσπήμαντ', Herm.	δυσπήματ'.
461	ὀρκίους αἵρουμένη, Casaub.	ὀρκίων αἵρουμένους.
467	πορόντας, Herm.	περῶντας.
id.	φράσειν, Markl.	φρεσίν.
482	ἄκεα δ', Schutz.	ἄκετ'.
494	δεῖ μένειν, Dobree.	δειμανεῖ.
520	ἔκων δ', Wieseler.	ἐκ τῶνδ'.
523	καὶ παραιβάταν, Herm.	παρβάταν.
530	θερμῷ, Pauw.	θερμοέργῳ.
532	λαπαδνόν, Herm.	λεπαδνόν.
537	εἴτ' οὖν πέλει, MS. Farn.	ἦτ' οὖν.
546	καὶ τῶνδ', Müller.	καὶ τόνδ'.
547	ὅπως τ' ἐπίστα, Herm.	ὅπως ἐπίστα.
588	κελεύσαι, Herm.	κελεύση.
693	τοιαῦτα δράσας, Herm.	τοιαῦτ' ἔδρασας.
697	διανομας, Herm.	δαίμονας.
753	ἰὸν ἰὸν ἀντιπένθη, Dind.	ιοὺ ἰοὺ ἀντιπαθῇ.
758	ἄπαθον, Paley.	ἔπαθον.
767	τοι γῆ, Herm.	τῇ γῇ.
808	δαναιᾶν, Dind.	δαμίαν.
850	γαμόρῳ, Dobree.	γ' εὐμοίρου.
867	βοτῶν, Stanl.	βροτῶν.
885	ἐξαμβρύσαι, Herm.	ἐξαμβρόσαι.
891	ὃ γε μὴν, Linwood.	ὃ δὲ μή.
904	εὐθενοῦντα γᾶ, Dobree.	εὐθενοῦντ' ἄγαν.

VERSE.	TEXT.	WELLAUER.
968	ἐπανδιπλοίζω, Herm.	ἐπιδιπλοίζω.
987	Omit ἄπαιδες, conject.	παῖδες ἄπαιδες.
<i>id.</i>	εὐφρονι, conject.	εὐθύφρονι.
990	Omit καί.	καὶ τιμαῖς.
<i>id.</i>	Omit τύχα τε, conject.	τύχα τε.
992	Ἰλαοι καὶ τῶδ', conject.	Ἰλαοι δὲ καί.
993	σὺν πυριδάπτῳ, Herm.	πυριδάπτῳ.
996	εἴσοπιν, Linwood.	εἰς τὸ πᾶν.
<i>id.</i>	ἴτων, <i>id.</i>	οἴκων.
997	ὁ πανόπτας, Herm.	παντόπτας.

ΥΠΟΘΕΣΙΣ ΤΩΝ ΕΥΜΕΝΙΔΩΝ.

Ὀρέστης ἐν Δελφοῖς περιεχόμενος ὑπὸ τῶν Ἐρινύων, βουλῇ Ἀπόλλωνος παρεγένετο εἰς Ἀθήνας εἰς τὸ ἱερὸν τῆς Ἀθηνᾶς· ἧς βουλῇ νικήσας, κατήλθεν εἰς Ἄργος· τὰς δὲ Ἐρινύας πρᾶτ-
ναισα, προσηγόρευσε· Εὐμενίδας· παρ' οὐδετέρῳ κείται ἡ μυθο-
ποιΐα.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΥΘΙΑΣ ΠΡΟΦΗΤΗΣ.

ΑΠΟΛΛΩΝ.

ΟΡΕΣΤΗΣ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑΣ ΕΙΔΩΛΟΝ.

ΧΟΡΟΣ ΕΥΜΕΝΙΔΩΝ.

ΑΘΗΝΑ.

ΠΡΟΠΟΜΠΟΙ.

ΕΡΜΗΣ.

ΚΗΡΥΞ.

ΔΙΚΑΣΤΑΙ.

ΕΥΜΕΝΙΔΕΣ.

ΠΥΘΙΑΣ.

ΠΡΩΤΟΝ¹ μὲν εὐχῇ τῇδε πρεσβεύω θεῶν αἰτῶν πρῶτον
 τὴν πρωτόμαντιν Γαῖαν· ἐκ δὲ τῆς Θέμις, next to
 ἣ δὴ τὸ μητρὸς δευτέρα τόδ' ἔξετο σὺν ἡμῖν ἔσομαι ἔδ
 μαντεῖον, ὡς λόγος τις· ἐν δὲ τῷ τρίτῳ
 λάχει, ^{θεμίσ} θελούσης, οὐδὲ πρὸς βίαν τινός,
 Τιτανὶς ἄλλη παῖς χθονὸς καθέζετο ^{as of Demeter of χρ}
 Φοῖβη· δίδωσι δ' ἡ γενέθλιον δόσιν ^{of Apollo by}
 Φοῖβω· τὰ Φοίβης δ' ὄνομ' ἔχει παρώνυμον. ^{has}
 λιπὼν δὲ λίμνην Δηλίαν τε χοιράδα,
 κέλσας ἐπ' ἀκτὰς ναυπόρους τὰς Παλλάδος, ^{ship} 10

1. πρῶτον μὲν apodosin habet in
 ἔπειτα, v. 29. "Primum, inquit, precor
 obtestorque Deos Delphicos ut faveant
 nulli adytum ingressuræ: deinde in-
 gradior." (Paley)

Id. πρεσβεύω θεῶν, "I give prece-
 dence amongst Gods."

5. θελούσης, scil. Θέμιδος.—πρὸς βίαν
 τινός. Æschylus probably alludes to
 the account given by Pindar, who makes
 Earth contend fiercely with Apollo for
 the oracular seat (see Schol. on Eum.
 2). Euripides seems to follow this myth,
 Iph. Taur. 1234 sqq.

7. ἡ, femin. from ἔς, ille. (Paley.)—
 Hermann after Person, reads δίδωσιν ἡ.

—γενέθλιον δόσιν. On the tenth day
 after a child's birth, when it was named,
 the festival called ἀμφιδρόμιον was held,
 and the relations brought presents
 (δῶτηρια). Serv. on Ter. Phorm. init.

9. χοιράδα, properly a crag shaped
 like a hog's back, from χοῖρος: so ραχία,
 "a precipitous shore," from ράχis, in
 Prom. V. 738. Comp. Eur. Troad. 89,
 and Virg. Æn. "Dorsum immane mari
 summo."

10. ναυπόρους. Tranel "the ship-
 harbouring shores of Pallas," i.e. the
 shores near Athens which ships pass
 through to the harbours of Piræus,
 Phalerum, &c.

ἐς τήνδε γαῖαν ἦλθε Παρνησσοῦ θ' ἔδρας.

πέμπουσι δ' αὐτὸν καὶ σεβίζουσιν μέγα
κελευθοποιοὶ παῖδες Ἡφαίστου, χθόνα νῦν
ἀνήμερον τιθέντες ἡμερωμένην.

μολόντα δ' αὐτὸν κάρτα τιμαλφεῖ λεώς,

Δελφός τε χώρας τῆσδε πρυμνήτης ἀναξ.

τέχνης δέ νιν Ζεὺς ἔνθεον κτίσας φρένα, ἵκηται
ἵζει τέταρτον τόνδε μάντιν ἐν θρόνοισι.

Διὸς προφήτης δ' ἐστὶ Λοξίας πατρός.

τούτους ἐν εὐχαῖς φροιμιάζομαι θεούς.

Παλλὰς προναία δ' ἐν λόγοις πρεσβεύεται.

σέβω δὲ νύμφας, ἔνθα Κωρυκὶς πέτραν

κοίλην, φίλορνις, δαιμόνων ἀναστροφή

(Βρόμιος δ' ἔχει τὸν χῶρον, οὐδ' ἀμνημονῶ,

ἐξ οὗτε Βάκχαις ἐστρατήγησεν θεός,

λαχῶ δίκην Πενθεῖ καταρράψας μόρον)

Πλειστοῦ τε πηγὰς, καὶ Ποσειδῶνος κράτος

11. Παρνησσοῦ, the Ionic form. Dobree, Adv. ii, 175.

13. παῖδες Ἡφαίστου: the Athenians generally; as descended from Erichthonius, son of Hephaestus and Athena, according to one legend: and particularly, all clever artisans. On some copper coins of Athens is found the head of Hephaestus, with hammer, tongs, &c.

16. πρυμνήτης ἀναξ. Comp. Shakspeare, Henry VI. Part ii. act 2, scene 3, "God and king Henry govern England's helm," where "realm" is wrongly read.

17. κτίσας = ποιήσας, as v. 684, μηδ' ἀκαρπύτους κτίσαι.

21. προναία "causam indicat quare Pallas post Apollinem commemoratur." (Scholefield) Herodotus, i. 92, men-

tions this temple of Athene προναία at Delphi. The name πρόνοια is of later origin. It may be doubted whether this line is not the quotation of some Scholast which has crept into the text. — ἐν λόγοις, "in my subsequent address," opposed in a manner to ἐν εὐχαῖς, v. 20. Comp. Choeph. 631, κακῶν δὲ πρεσβεύεται τὸ Ἀθήμιον λόγῳ. Herm. reads ἐπὶ λόγῳ, unnecessarily.

24. οὐδ' ἀμνημονῶ, scil. αὐτοῦ ἐν λόγοις, "I do not forget to address him."

25. ἐστρατήγησεν = στρατηγὸς ἦν.

27. Comp. Apoll. Rhod. ii. 71. Κωρύκεια νύμφαι Πλειστοῦ θύγατραι. — Ποσειδῶνος, who was lord of Delphi μέσφα Καλαυρείης ἦλθεν ἐς ἀντίδασιν, Callim. in Schol.

καλοῦσα, καὶ τέλειον ὕψιστον Δία.

ἔπειτα μάντις εἰς θρόνους καθίζανω.

καὶ νῦν τυχεῖν με τῶν πρὶν εἰσόδων μακρῶ

ἄριστα δοῖεν· κεί παρ' Ἑλλήνων τινές,

ἴτων πάλω λαχόντες, ὥς νομίζεται

μαντεύομαι γὰρ, ὥς ἂν ἡγῆται θεός.—

ἦ δεινὰ λέξαι δεινὰ δ' ὀφθαλμοῖς δρακεῖν

πόλιν μ' ἔπεμψεν ἐκ δόμων τῶν Λοξίου,

ὥς μήτε σῶκεῖν, μήτε μ' ἀκταίνειν στάσιν.

τρέχω δὲ χερσὶν, οὐ ποδωκία σκελῶν

δείσασα γὰρ γραῦς, οὐδέν· ἀντίπαις μὲν οὖν.

ἐγὼ μὲν ἔρπω πρὸς πολυστεφῇ μυχόν·

ὁρῶ δ' ἐπ' ὀμφαλῶ μὲν ἄνδρα θεομυσῇ,

ἔδραν ἔχοντα, προστρόπαιον, αἵματι

στάζοντα χεῖρας, καὶ νεοσπαδὲς ξίφος

ἔχοντ', ἐλαίας θ' ὑψυγέννητον κλάδον,

λήνει μεγίστῳ σωφρόνως ἐστεμμένον,

ἡπιότητι.

31. *πάρα* for *πάρεισιν*. See Eurip. Med. 441, *οἱ δ' οὔτε πατρὸς δόμοι—πάρα*. Arist. Acharn. 862.

33. *μαντεύομαι γάρ*. The connexion with v. 32 is, "Apollo declares by the lots in what order he wishes the different envoys to consult him—and in that order alone can I prophesy." Comp. Numbers xii. 38.

36. *στάσιν*. There is no necessity to change this (the MSS. reading) to *βάσιν*. "To keep my posture erect," is surely as appropriate an expression as "my footsteps." *ἀκταίνειν*, v. Ruhnck. on Timæus, p. 21.

37. *τρέχω χερσὶν*, "I run by the help of my hands," i.e. by catching at whatever gives support.

38. *οὐδέν*, "is naught, good for no-

thing—a cipher." Comp. Suppl. 720, *γυνὴ μονωθεῖσ' οὐδέν' οὐκ ἔνεστ' Ἀρης—μὲν οὖν* = *immo vero*—"Nay, she is like a child in strength rather than a woman." Jelf, Gr. Gr. 550 b, wrongly connects *οὐδέν* *δείσασα*.

41. *προστρόπαιον*, see Introd. § 22.

42. *νεοσπαδὲς ξίφος*. This tallies exactly with the last scene of the Choe-phorce; Orestes is supposed to have betaken himself to his place of refuge so quickly, as not to have yet relinquished his weapon.

44. *λήνει* (*lanā*), "a woollen fillet."—*μεγίστῳ*. The commentators rightly object to the tameness of this epithet. Linwood ingeniously remarks that the next line (*τῇδε γὰρ τραυὴν ἔρω*) is a kind of apology for the Priestess dwelling

ἀργῇτι μαλλῶ· τῇδε γὰρ τρανώς ἐρῶ. 45
 πρόσθεν δὲ τὰνδρὸς τοῦδε θαυμαστὸς λόχος
 εὔδει γυναικῶν ἐν θρόνοισιν ἡμενος.
 οὔτοι γυναικάς, ἀλλὰ Γοργόνας λέγω·
 οὐδ' αὖτε Γοργείοισιν εἰκάσω τύποις· ^{ἡμεῖς} ^{ἡμεῖς}
 εἰδὼν ποτ' ἤδη Φινέως γεγραμμένας ^{ἡμεῖς} ^{ἡμεῖς} 50
 δεῖπνον ^{ἡμεῖς} φερούσας· ἄπτεροί γε μὴν ἰδεῖν ^{ἡμεῖς}
 αὐται, μέλαιναί δ' ἐς τὸ πᾶν βδελύκτροποι·
 ῥέγκουσι δ' οὐ πλαστοῖσι φυσιάμασιν·
 ἐκ δ' ὀμμάτων λείβουσι δυσφιλή ^{ἡμεῖς} λίβα ^{ἡμεῖς}
 καὶ κόσμος οὔτε πρὸς θεῶν ἀγάλματα ^{ἡμεῖς} 55
 φέρειν δίκαιος, οὔτ' ἐς ἀνθρώπων στέγας.
 τὸ φύλον οὐκ ὅπωπα τῇσδ' ὀμιλίας,
 οὐδ' ἦτις αἶα τοῦτ' ἐπεύχεται γένος

so particularly on the size of the fillet. But it is scarcely probable that Æschylus wrote *μεγίστη*. The old emendation, *λήναι* μὲν οἶδε, does not help us; nor is Hermann's strange compound, *μεγιστοσοφρώνας*, justified by *μεγιστότιμος* in Suppl. 879. I would suggest to the reader *λήναι* μὲν ἐς τὸ σῶφρον ἐξεστειμέναι.

45. *τῇδε—ἐρῶ*. "For on this point I can speak clearly." She has no doubt about the suppliant, but as to what creatures these may be who are sleeping round him, she is at fault. *ἐρῶ*, "I can speak, I am in a condition to speak;" the future seems occasionally to have this potential sense, as *εἰκάσω*, v. 49, "I can liken them."

49. Comp. Prom. V. 799, Choeph. 1045.

50. *εἶδον—γεγραμμένας*. This was, probably, some well known picture at Athens. Of course it was unnecessary to mention the *Ἀρπυιαι* by name, as the audience would instantly recognise

the allusion in *Φινέως δεῖπνον*.—Comp. Milton's "Harpy-footed Furies."

51. *φερούσας*, "plundering," as in *ἔγω καὶ φέρω*.—*ἄπτεροι*, they are *πτεροφόροι* in Eurip. Orest. 311.—*γε μὴν* = "tamen." The ellipse is *καὶ τοιαῦτα γ' εἰσὶν αἶδε' ἄπτεροί γε μὴν*, "and such would these be, were it not that," &c.

53. *οὐ πλαστοῖσι*, "unapproachable" on account of the virus. Elmsl. on Med. 149 says this word should be written *πλατὸς*, (as in *πλάτεις*, uxor.) But surely *πελαστός*, *πλαστός*, may come from *πελάζω*, as *θαυμαστός* from *θαυμάζω*, *στεγαστός*, *δοσάδαστος*, &c. Comp. Blomf. on Pr. V. 741.

54. *λίβα*, scil. *αἵματος*: comp. Choeph. 1055, καὶ ὀμμάτων σταῖζονσιν αἷμα δυσφιλέα.

57. *τὸ φύλον—πόνων*. "I have not discovered the tribe to which this company belongs; nor what land can aver, that nurturing such a brood with impunity, it is not subsequently brought to mourn its disasters." *πόνων* as Prom.

τρέφουσ' ἀνατὶ, μὴ ^{εἰς τὴν αἰσ} μεταστένειν πόνων •

ταῦτεῦθεν ἤδη τῶνδε δεσπότη δόμων

αὐτῷ μελέσθω, Λοξία μεγασθενεῖ.

ιατρόμαντις δ' ἐστὶ καὶ τεραϊσκόπος, ^{πολλοὶ αὖτε}

καὶ τοῖσιν ἄλλοις δωμάτων καθάρσιος.

^{no of course of his own}

ΑΠΟΛΛΩΝ.

οὔτοι προδώσω· διὰ τέλους δέ σοι ^{ῶν} φύλαξ

^{εἰς τὴν αἰσ} ἐγγὺς παρεστώς, καὶ πρόσω γ' ἀποστατῶν,

ἐχθροῖσι τοῖς σοῖς οὐ γενήσομαι πέπων.

καὶ νῦν ἀλούσας τάσδε τὰς μάργους ὄρας· ^{caught}

ὑπὸν πεσοῦσαι δ' ^{αἰε} αἱ κατάπτυστοι κόραι,

^{αἰε - διατῶν}

V. 405, στένω σε τὰς οὐλομένης τύχας. Comp. Eur. Hec. 1256, Jelf, Gr. Gr. § 488, for the construction. Herm. and Pal. read πόνων, "to repent of its pains;" but the sense is much the same.

59. ἀνατὶ. The following rules respecting Adverbs derived from the Dative Sing. of Nouns may be deduced from Blomfield's Glossa, on Pr. V. 216.

1. When the dative ends in η, φ, or ει, the adverbial termination is εἰ.

Examples: αὐτοβοεῖ from βοῆ (written βοεῖ before the invention of the letters η and ω), αὐτορεῖ from εἶσι, παμληθεῖ, &c.

2. When the dative ends in φ, the adverbial termination is ῖ.

Examples: ἀνατὶς, ἀνατῖ (ἀνατοῖ), ἀνατὶ παρομῶν, &c.

All these Adverbs were, in fact, originally Datives, and should be translated with a dative sign; as πανδημὶ, "with all the people;" ἀνατὶ, "with impunity," &c. The old termination αἰ is retained in some instances, all of them substantives, οἴκοι, πέδοι, ἄρμοι, ἐνδοί. (For ἄρμοι, dat. from ἄρμος, "juncture," is literally "at

the juncture," when the past time joins the present—i. e. "just now, lately") ἐνδοί comes from an old nom. ἐνδον—"the interior." In the case of adjectives, the ο is invariably dropt, and thus the termination becomes ῖ.

63. τοῖσιν ἄλλοις. "Ergo etiam estiam." Pal.

64. διὰ τέλους Hesych. διὰ παντός:—penitus, "throughout."

65. καὶ πρόσω γ' Blomf. for καὶ πρόσω δ'. "Conjunctiones istas (καὶ—δὲ) in eodem sententiæ membro haud credo occurrere apud istius ævi scriptores nisi per librorum errorem" Porson on Eur. Orest. 614. Comp. Blomf. Not. Pr. V. 1018. We might read πρόσω here with Wakefield. See note on v. 287. Paley retains καὶ πρόσω δ'.

68. πεσοῦσαι, nomin. pendens, as vv. 95, 100, 455. It appears to be an instance of that species of Anacoluthon, not uncommon in Thucydides, where the writer begins a sentence with one construction, and then diverges into parenthetical clauses; so that he forgets or finds it inconvenient to return

ΟΡΕΣΤΗΣ.

ἄναξ Ἀπολλον, οἶσθα μὲν τὸ μὴ ᾿δικεῖν 85
ἐπεὶ δ' ἐπίστα, καὶ τὸ μὴ ᾿μελεῖν μάθε.
σθένος δὲ ποιεῖν-εὖ φερέγγυον τὸ σόν.

ΑΠ. μέμνησο, μὴ φόβος σε νικάτω φρένας.

σὺ δ', αὐτάδελφον αἶμα καὶ κοινοῦ πατρὸς,
Ἑρμῇ, φύλασσε, κάρτα δ' ὧν ἐπώνυμος 90
πομπαῖος ἴσθι, τόνδε ποιμαίνων ἐμὸν
ικέτην. σέβει τοι Ζεὺς τὸδ' ἑκνόμεν σέβας,
ὀρμώμενον βροτοῖσιν εὐπόμπῳ τύχῃ.

ΚΑΥΤΑΙΜΝΗΣΤΡΑΣ ΕΙΔΩΛΟΝ.

εὐδοῖτ' ἂν, ὦή, καὶ καθευδουσῶν τί δεῖ;
ἐγὼ δ' ὑφ' ὑμῶν ὧδ' ἀπητιμασμένη
ἄλλοισιν ἐν νεκροῖσιν, ὥς μὲν ἔκτανον

late, "Non per te ipsum, sed alio (me) suadente interfecisti matrem."

85, 86. The sense of these lines is, "Since you know what justice is, exercise it in my case without any neglect or remissness for your power is competent to serve me."—Join ποιεῖν εὖ.

90. ἐπώνυμος, "true to your name," opposite to ψευδώνυμος. Sept. c. Th. 8, Ζεὺς ἀλεξητήριος Ἐπώνυμος γένοιτο. Choeph. 288, μήτηρ αἰδαμῶς ἐπώνυμον φρένημα πεπαμένη, "whose temper is inconsistent with the name of Mother."

92. ἐκνόμεν, Herm., for the MSS. ἐκνόμων. He says ἐκνόμων = παρανόμων, and therefore = ἑκτεῶν (comp. προστρόπαιος): "Zeus hath respect to the sanctity of the outlaw, sped on to mortals by the escort of fair fortune." But I doubt whether we should not read ἑκνόμεν: it is more natural to refer

σέβας to the Protector Hermes, than to the protected ἑκταί, as the next line, 93, clearly points to Hermes' office: "Zeus respects this lawful privilege of thine, proceeding to mortals with the blessing of good speed."

95. ἐγὼ—ἀπητιμασμένη. This is not exactly a nomin. pendens. For the words ὥς μὲν ἔκτανον to ἐκλείπεται are partly parenthetical; and the apod. αἰσχροῦς ἀλῶμαι applies equally to both the other two clauses of the sentence. Translated, "In this wise am I utterly neglected by you; whilst amongst the rest of the Departed—that I was a murderess is a reproach that forsakes me not even in the grave—for in disgrace do I wander." The word δὲ serves to connect the parenth. with the main sentence.

ὄνειδος ἐν φθιτοῖσιν οὐκ ἐκλείπεται, ^{declared}
 αἰσchrōs δ' ἀλῶμαι· ^{but} προῤννέπω δ' ὑμῖν, ὅτι
 ἔχω μεγίστην αἰτίαν κείνων ὑπο· αἰ ^{the hands} ^{neither him}
 παθοῦσα δ' οὕτω δεινὰ πρὸς τῶν φιλτατων, 100
 οὐδεὶς ὑπέρ μου δαιμόνων μηνίεται,
 κατασφαγείσης πρὸς χερῶν μητροκτόνων. ^{but}
 ὄρα δὲ πληγὰς τάσδε καρδίαςφῶθεν. ^{in my heart} ^{they are}
 εὐδουσα γὰρ φρὴν ὄμμασιν λαμπρύνεται·
 ἐν ἡμέρᾳ δὲ μοῖρ' ἀπρόσκόπος βροτῶν. 105
 ἢ πολλὰ μὲν δὴ τῶν ἐμῶν ἐλείξατε· ^{and}
 χοάς τ' αἰίνους, νηφάλια μειλίγματα, ^{and}
 καὶ νυκτίσεμνα δείπν' ἐπ' ἐσχάρα πυρὸς ^{is kindled}
 ἔθρον, ^{and} ὥραν οὐδενὸς κοινὴν θεῶν.
 καὶ πάντα ταῦτα λάξ ὁρῶ πατούμενα· 110
 ὁ δ' ἐξαλύξας οἴχεται νεβροῦ δίκην,

100. παθοῦσα—μηνίεται. This Anacoluthon was probably occasioned by the fact, that there was no single verb which Æschylus could make agree with ἐγὼ παθοῦσα expressing, "I am not avenged by the wrath of any Dæty;" he was therefore obliged to change the construction.

103. The common way of reading this line is, ὄρα δὲ πληγὰς τάσδε καρδίας σέθεν. "Be conscious of these reproaches with which I sting your heart." But πληγὰς καρδίας will scarcely bear this sense. It is better to suppose that Clytemnestra points to her own still gaping wounds. I have adopted Pauw's reading, ὄρα—καρδία σέθεν, which harmonizes better with the following verses, "Your hearts, I know, see these wounds of mine, FOR in sleep the mind's eye brightens; in daylight 'tis not the province of mor-

tals to foresee."—Vv. 104, 105, convey a general statement.

105. ἀπρόσκόπος, active; ἀπρόσκοπος, pass. "Destiny is unforeseen of mortals;" the sense is unaltered. Comp. Choeph. 285, λαμπρὸν ἐν σκότῳ νυμῶντ' ἀφρύν, and Shelley, *Marianne's Dream*

"A pale dream came to a lady fair,
And said, A boon, a boon, I pray!
I know the secrets of the air,
And things are lost in the glare of day
Which I can make the sleeping see.
If they will put their trust in me."

106. τῶν ἐμῶν—sub. δαρεῶν or θυσίῶν.

107. νηφάλια (νήφω), prop. "sober, abstemious," hence "pure, unalloyed with wine." See Introd. § 46.

109. ὄρα, "Insolentior Accusativus," Paley: = καθ' ὄρα. So Acharn. 23, δωριαν ἤκοντες = καθ' αἰώραν. Comp. Elmsley on Bacch. 722.

nom. μητροκτόνος = maternal-
 kind on result is active -
 πρός τινος ὡς = towards matter -

τί σοι πέπρακται πρᾶγμα πλὴν τεύχειν κακά; *Levi*

ΧΟ. (Ὦγμός.)

ΚΛ. ὕπνος πόνος τε, κύριοι ξυνωμόται,
δεινῆς δρακαίνης ἐξεκήρανεν μένος.

ΧΟ. (Μυγμός διπλοῦς, ὀξύς.)

ο ε ι ζ λάβε, λάβε, λάβε, λάβε, φράζου. *which line* 125

in sleep ΚΛ. ὄναρ διώκεις θῆρα, κλαγγαίνεις δ' ἄπερ *new line*
κύων μέριμναν οὔ ποτ' ἐκλιπὼν πόνου. *αὐτ. = ὥσπερ*

in - 5 K with all τί δρᾶς; ἀνίστω, μή σε νικάτω πόνος,
and so with μηδ' ἀγνοήσης πῆμα, μαλθαχθεῖς ὕπνῳ. *you use*
I - with v.c. ἄλγησον ἥπαρ ἐνδίκῳις ὀνειδέσιν. *of losing me*

130

τοῖς σώφροσιν γὰρ ἀντίκεντρα γίγνεται.

σὺ δ' αἵματηρὸν πνεῦμ' ἐπρυρίσασα τῷ, *εντροσε / αν η*

ἀτμῷ κατισχναίνουσα, νηδύος πυρὶ, *αὐτὸν / εἰς*

ἔπου, μάραινε δευτέροις διώγμασιν. *you use*

meaning of *troubling change* *δὲν / ον / εἰς* *because*
ΧΟΡΕΓΑΙΤΟΣ = ΧΟΡΑΓΟΣ. *χρητος = man who*
lays claims

ἔγειρ', ἔγειρε καὶ σὺ τήνδ', ἐγὼ δὲ σέ. *as I have* 135

εὔδεις; ἀνίστω, κάπολακτίσας ὕπνου,

ιδώμεθ' εἴ τι τοῦδε φροιμίου ματᾶ.

122. τί σοι—κακά; "What have you ever accomplished, except it be to work mischief!" This may be either a reproach in general terms against the Furies' office, or it may mean, "and therefore you should show your talents now, against Orestes." So the Schol. τί σὺν μέλλεις τὸ σὺν ἀνέειν;

124. ἐξεκήρανεν, "sapped," lit. "disheartened," fr. κῆρ.—κύριοι ξυνωμόται, "puissant confederates."

125. φράζου, "take heed." For the reading of this verse, see Intr. § 7, note.

127. μέριμναν πόνου, "his careful toil."

130. ὀνειδέσιν, sub. ἐμοῖς, which is omitted because the next line generalizes the particular case.

131. ἀντίκεντρα, "keen as a scourge," as ἀντίπαις, "weak as a child."

132. τῷ for τούτῳ, "against him" (Orestes). Hermann's alterations seem unnecessary here.

135. It is chiefly on this verse that Blomfield founds his strange theory, that the Chorus consisted of only three Furies. (Præfat. ad Persas, p. 20.) But see v. 555.

137. ιδώμεθ', Anacoluthon after ἀπολακτίσας. It is not easy to make out

ΧΟ. ἰοῦν, ἰοῦν, πόπαξ. ἐπάθομεν, φίλαι — στρ. α'.
 ἢ πολλὰ δὴ παθοῦσα καὶ μάταν ἐγώ —
 ἐπάθομεν πάθος δυσάχεις, ὦ πόποι,

140

ἄφερτον κακόν.

ἐξ ἀρκύων πέπτωκεν, οἴχεται δ' ὁ θήρ.
 ὕπνω κρατηθεῖς ἄγραν ὤλεσα.

ἰὼ, παῖ Διὸς, ἐπὶ κλοπὸς πέλει. ἀντ. α'.

νέος δὲ γραίας δαίμονας καθιππᾶσω, 145

τὸν ἰκέταν σέβων, ἄθεον ἄνδρα καὶ
 τοκεῦσιν πικρόν.

τὸν μητραλοίαν δ' ἐξέκλεψας ὦν θεός.

τί τῶνδ' ἐρεῖ τις δικαίως ἔχειν;

ἐμοὶ δ' ὄνειδος ἐξ ὀνειράτων μολὼν στρ. β'. 151

ἔτυψεν δίκαν διφρηλάτου
 μεσολαβεῖ κέντρῳ

ὑπὸ φρένας, ὑπὸ λοβόν.

πάρεστι ραστίκτορος δαίτου δαμίου

βαρὺν, τὸ περίβαρυ κρύος ἔχειν. 155

the precise meaning of this verse. Schutz applies *φροῖμιον* to the recent Vision: Paley, to the coming Song. May it not have a more *extended* sense, and mean "this beginning of our labours" generally? "Let us see whether the fore-part of our labour is to fall to the ground," i.e. the chase of Orestes that we have already gone through.

138. These verses are called *κομματικά*—not sung by the whole Chorus, but by separate Furies, who come on the stage *σκοπαδῶν*, "dispersedly." *Intro.* § 7, 9. The metre is chiefly *Dochmiac*, with *Senarii* interspersed.

145. *καθιππᾶσω*, "trampled down;" as we say, "to ride rough shod over."

152. *μεσολαβεῖ*, "grasped midway," and therefore more firmly.

153. *λοβόν*, "*jecinoris pars ultima—fibra*," *Blomf. Gloss. Pr. V. 504*. Translate, "To my heart, to my liver, penetrates the severe, the too severe torture, inflicted as 'twere by a cruel public executioner, so that I feel it;" the allusion is to the taunts of Clytemnestra. *Comp. v. 130*.

154. *δαῖος* in Tragedy has two senses: 1, "miserable;" 2, "cruel, hostile." The former is Attic, and always *δαῖος*: the latter generally *δῆιος* (*δῆος*, *Choeph. 628*). *Δῆος* means "knowing, crafty."

155. *ἔχειν* not pleonastic, but very emphatic, like the gladiatorial "*Habet*"

τοιαῦτα δρῶσιν οἱ νεώτεροι θεοὶ,
κρατοῦντες τὸ πᾶν, δίκας πλέον
φονολιβῇ θρόμβον
περὶ πόδα, περὶ κᾶρα

ἀντ. β

πάρεστι γᾶς ὀμφαλὸν προσδρακεῖν αἱμάτων
βλοσυρὸν ἀρόμενον ἄγος ἔχειν.

ἔφεστίω δὲ, μάντις ὦν, μιάσματι

μυχὸν ἔχρανας αὐτόσσυτος, αὐτόκλητος,

παρὰ νόμον θεῶν βρότεια μὲν τίων,

παλαιγενεῖς δὲ Μοίρας φθίσας.

κάμοί τε λυπρὸς, καὶ τὸν οὐκ ἐκλύσεται,

ὑπὸ τε γᾶν φυγῶν οὐ ποτ' ἐλευθεροῦται.

ποτιτρόπαιος ὦν δ' ἕτερον ἐν κᾶρα

μιάστορ' ἐξ ἐμοῦ πάσεται.

μὴ πάσομαι.

ΑΠ. ἔξω, κελεύω, τῶνδε δωμάτων τάχος

χωρεῖτ', ἀπαλλάσσεσθε μαντικῶν μυχῶν

in Latin: comp. Agam. 352, Διὸς
πλαγὰν ἔχουσιν, εἰπεῖν.

158. The order is, πάρεστι προσδρακεῖν
γᾶς ὀμφαλὸν ἀρόμενον φονολιβῇ θρόμβον
περὶ πόδα περὶ κᾶρα, βλοσυρὸν ἄγος, ἔχειν.
"One may behold Earth's centre to
have contracted a stain of dripping,
coagulate gore from head to foot, a
terrible pollution of murder, which it
cannot but retain." βλοσυρὸς, "torvus,"
more usually applied to a person—
ἔχειν does not govern ἄγος, which is
in apposition with θρόμβον, but is used
as above, "ita ut habeat." Vv. 153,
159, are instances of what is called
"the Paracataloge" in Tragedy, on
which see Muller, Diss. p. 67: a num-
ber of short syllables "extra metrum,"

uttered καταλογάδην, like prose, and
calculated to express strong passion
excitement, anger, &c.

155. φθίσας, not "destroyed," but
"having weakened the power of."
Comp. 697.

166. Here τε and καὶ are not
simply copulative, but mean "etui-
tamen." "Me injuria afflicto, illius
tamen non liberabit," Hermann.

λυπρὸς, with dat. So λυπηρὸς τοῖς θυ-
μάχοις, Thucyd. i. 76; τοῖς ἐχθροῖς, vi. 18
and in viii. 46 the correct reading must
be, καὶ βασιλεὺς ἐξεῖναι [δεῖ] ἐπὶ τοῖς αὐτοῖς
λυπηροῖς τοῖς ἑτέροις ἐπάγειν—not αὐτοῖς.

167. οὐκ ἐλευθεροῦται, "He is not
a whit the more set free."

169. μιάστορα = ἀλάστορα, "avenger."

μὴ καὶ λαβοῦσα πτηνὸν ἀργηστὴν ὄφιν,
 χρυσηλάτου θώμιγγος ἐξορμώμενον,
 ἀνῆς ὑπ' ἄλγους μέλαν' ἀπ' ἀνθρώπων ἀφρόν,
 ἐμοῦσα θρόμβους οὖς ἀφείλκυσας φόνου ^{human slaying} ¹⁷⁵
 οὗτοι δόμοισι τοῖσδε χρίμπεσθαι πρέπει ^{sh. on sh. piece}
 ἀλλ' οὐ καρανιστῆρες ὀφθαλμωρύχοι ^{trauze} ^{καρ = καρ(η)να}
 δίκαι, σφαγαί τε, σπέρματός τ' ἀποφθορά ^{then vnt. καρ(η)να}
 παίδων κακοῦται χλοῦνις, ἡδ' ἀκρωνία, ^{anything of of ἀκρα}
 λευσμός τε, καὶ μύζουσιν οἰκτισμὸν πολὺν ¹⁸⁰
 ὑπὸ ράχιν παγέντες. ἄρ' ἀκούετε, ^{back bone}
 οἷας ἐορτῆς ἔστ' ἀπόπτυστοι θεοῖς ^{involv. belong to}
 στέργῃθρ' ἔχουσαι; πᾶς δ' ὑφηγεῖται ^{can't translate} τρόπος
 μορφῆς. λέοντος ἄντρον αἵματορρόφου ^{needing}

of blood," as Suppl. 637. ἐξ ἐμοῦ, Scholel. "after me," for the vulg ἐκείνου, which violates the metre: ἐστὶν δ', Herm. Either alteration makes good sense, but Scholefield is perhaps nearer the MSS.

172. ὄφιν. Probably an arrow is thus called, from the peculiar way in which serpents dart or strike at their object of attack.—πτηνόν. Paley compares ἔγχε πτερωτά, Herc. Fur. 1101; πτερόεντες δίστολ, Hom.; "alis adlapea sagitta," Virg.—ἀργηστὴν, "flashing," prop. "white, glistening," as ἀργῆς, sup. v. 45.

177, sqq. I have adopted the same reading of these lines as Muller and Paley. Transl. "But go ye, where are wrought punishments that sever the head, and dig out the eyes; where are massacres, where the vigour of youth is destroyed by castration; where is mutilation of the extremities and stoning; where injured victims moan right piteously." Hermann's reading and interpretation is also probable; σπέρματός

τ' ἀποφθορά, Παίδων τε χλοῦνις, ἡδ' ἀκρωνία κακοῦ—"Abortions, castration of youths, and the acme of evil." The difficulty lies in our ignorance of the true meanings of χλοῦνις and ἀκρωνία; two very different senses being given to each: χλοῦνις is said to be "vis virilis" or "castratio," ἀκρωνία either = ἀκρωτηριασμός or ἀθροισμός. The word χλοῦνις οὖς ἄγριος (Il. ix. 589) is subject to the same doubt: but surely "vigorous" would be the more natural epithet of a wild boar.—καρανιστῆρες. Comp. Rhea. 817, καρανιστῆς μόρος.—ὀφθαλμωρύχοι. Linwood for ὀφθαλμορύχοι, the sense being active. The Americans might translate "gouging."—λευσμός, a better reading than λευσμός.

183. στέργῃθρα, "appetite, fondness for,"—a rare sense of the word, which usually = φίλον. Comp. Choeph. 233, Hippol. 255. Const. οἷας ἐορτῆς στέργῃθρ' ἔχουσαι ἐστὶ ἀπόπτυστοι θεοῖς.—ὑφηγεῖται, "suggests (interprets) this taste."

οἰκεῖν τοιαύτας εἰκὸς, οὐ χρηστηρίοις ^{in the neighbourhood of this shrine}
 ἐν τοῖσδε πλησίοισι τρίβεσθαι μύσος. ^{like a flock}
 χωρεῖτ' ἄνευ βοτῆρος αἰπολούμεναι·
 ποιμένης τοιαύτης δ' οὔτις εὐφιλῆς θεῶν.

ΧΟ. ὄναξ Ἀπολλον, ἀντάκουσον ἐν μέρει.
 αὐτὸς σὺ τούτων οὐ μεταίτιος πέλει,
 ἀλλ' εἰς τὸ πᾶν ἔπραξας, ὥς παναίτιος.

ΑΠ. πῶς δὴ; τοσοῦτο μῆκος ἔκτεινον λόγου.

ΧΟ. ἔχρησας ὥστε τὸν ξένον μητροκτονεῖν.

ΑΠ. ἔχρησα ποινὰς τοῦ πατρὸς πέμψαι. τί μὲν;

ΧΟ. κάπειθ' ὑπέστης αἵματος δέκτωρ νέου.

ΑΠ. καὶ προστραπέσθαι τοῦσδ' ἐπέστελλον δόμους.

ΧΟ. καὶ τὰς προπομπὰς δῆτ' ἄσδε λοιδορεῖς;

ΑΠ. οὐ γὰρ δόμοισι τοῖσδε πρόσφορον μολεῖν.

ΧΟ. ἀλλ' ἔστιν ἡμῖν τοῦτο προστεταγμένον.

ΑΠ. τίς ἦδε ^{τιμὴ} κομπασον γέρας καλόν;

ΧΟ. τοὺς μητραλοίας ἐκ δόμων ἐλαύνομεν.

ΑΠ. τί γάρ, γυναικὸς ἥτις ἀνδρα νοσφίσῃ;

ΧΟ. οὐκ ἂν γένοιθ' ὁμαίμος αὐθέντης φόνος.

186. The commentators quarrel with the epithet *πλησίοισι*. But there is no reason why ἐν τοῖσδε πλησίοισι χρηστηρίοις should not mean "in the neighbourhood of this shrine," literally "in this shrine, being near to you." So Hermann: *πλησία χρηστήρια*, "vicinum templum sunt, ante quod Furiae commorantur."

192. δὴ expresses irony and contempt.

194. πέμψαι. So *προπομπὰς*, v. 197. It need not be altered to *πράξαι*.—τί μὲν; "quidni!"

195. ὑπέστης, sub. εἶναι.—αἵματος, "murderer," abstract for concrete.

200. κόμπασον, "Boast of an honour-

able privilege when you have it,"—not of a base occupation, unworthy of Goddesses. So Paley; and this is more probable than to suppose the word simply ironical, "Proclaim this fine privilege of yours."

202, 203. Transl. "What! matricide in the case of a woman who rid herself of her husband?"

Ch. "Aye: for this would not be murder committed on a blood relation: αὐθέντης, αὐτοσφαγῆς, αὐτοφόνος, αὐτοκτενέας, either applicable to self-murder or that inflicted by or upon a blood-relation; so αὐτοσυγγίας, in v. 322.

Τ. μὲν always means "what would any one say, is that?"

ΑΠ. ἡ κάρτ' ἄτιμα καὶ παρ' οὐδέν ἐιργάσω
 Ἥρας τελείας καὶ Διὸς πιστώματα· 205

Κύπρις δ' ἄτιμος τῷδ' ἀπέρριπται λόγῳ,
 ὅθεν βροτοῖσι γίγνεται τὰ φίλτατα.

εὐνὴ γὰρ ἀνδρὶ καὶ γυναικὶ μορσίμη
 ὄρκου 'στὶ μεῖζον τῇ δίκῃ φρουρουμένη.

εἰ τοῖσιν οὖν κτείνουσιν ἀλλήλους χαλᾶς, 210

τὸ μὴ γενέσθαι, μηδ' ἐποπτεύειν κότῳ, τοῦ ἐκτελεῖν of its

οὐ φημ' Ὀρέστην σ' ἐνδίκως ἀνδρῆλατεῖν. ὅτι ἐκτελεῖται of its

τὰ μὲν γὰρ οἶδα κάρτα σ' ἐνθυμουμένην, ὡς ἐν τῇ mind

τὰ δ' ἐμφανῶς πράσσουσιν ἡσυχαιτέραν.

τιμὰς δὲ Παλλὰς τῶνδ' ἐποπτεύσει θεά. 215

ΧΘ. τὸν ἄνδρ' ἐκείνον οὐ τι μὴ λίπω ποτέ.

ΑΠ. σὺ δ' οὖν δίωκε, καὶ πόνον πλέον τίθου.

ΧΘ. τιμὰς σὺ μὴ ξύντεμνε τὰς ἐμὰς λόγῳ.

ΑΠ. οὐδ' ἂν δεχοίμην ὥστ' ἔχειν τιμὰς σέθεν.

204. The MSS. have ἡρέεσα, "vocem nihili," variously altered to ἡδέεσα, ἡρεεσεν, ἡρέεσαι, &c.; Herm. ἡκέ σοι. But I follow Paley in preferring εἰργάσω, "fecisti" (Wordsworth's conjecture), because it is the only verb which completely agrees with both ἄτιμα and παρ' οὐδέν.

205. Διὸς, scil. τελείου: not in the usual sense of "the Accomplisher," but the God of Marriage: τέλος γὰρ ὁ γάμος (Schol. ad Arist. Thesm. 973). Comp. inf. 799.

208. εὐνή—φρουρουμένη. "For marriage between man and woman, brought about by Destiny, if rightly observed, is more binding than an oath." τῇ δίκῃ = δικαίως. μεῖζον and φρουρουμένη are superfluous alterations.

211. τὸ μὴ γενέσθαι (τίνεσθαι, Herm.). Paley translates this, "So that it does

not happen that you visit them wrathfully." This is harsh and improbable. This verse refers to what the Chorus had said in v. 203, οὐκ ἂν γένοιθ' ὁμαίμοις αὐθέντη φόνος. The expression is therefore elliptical in full it would be τὸ μὴ γενέσθαι ὁμαίμοις αὐθέντη φόνος. Transl. "If then to murder, in the case of married folk, you concede that it is no murder, and that you do not visit them wrathfully; I deny the justice of your persecution of Orestes."—χαλᾶς, "yield the point, art indulgent enough to say;" as Heo. 403.

214. πράσσουσιν ἡσυχαιτέραν, "too remiss in exacting vengeance."

215. ἐποπτεύσει, "shall look to, take care of," as Choeph. 1.

217. σὺ δ' οὖν—τίθου. This line is of course ironical.—πλέον τίθου = "Increase," πλεον being an adverb.

σώζων ἐφετμὰς Λοξίου χρηστηρίους,
 πρόσκειμι δῶμα καὶ βρέτας τὸ σὸν, θεά.
 αὐτοῦ φυλάσσω^{καὶ τῆς} ἀναμενῶ τέλος δίκης.

ΧΟ. εἶεν. τόδ' ἐστὶ τάνδρὸς ἐκφανὲς τέκμαρ· 235

ἔπου δὲ μηνυτῆρος ἀφθέγκτου φραδαῖς.

τετραυματισμένον γὰρ ὡς κύων νεβρὸν,
 πρὸς αἶμα καὶ σταλαγμὸν ἐκμαστεύομεν.

πολλοῖς δὲ μόχθοις ἀνδροκμήσι φυσιᾶ

σπλάγχνον· χθονὸς γὰρ πᾶς πεποίμανται τόπος,

ὑπὲρ τε πόντον ἀπτέροις πωτήμασιν 241

ἦλθον διώκουσ', οὐδὲν ὑστέρα νεῶς.

καὶ νῦν ὅδ' ἐνθάδ' ἐστί που καταπτακῶν.

ὁσμὴ βροτείων αἱμάτων με προσγελαῖ.

ὄρα, ὄρα μάλ' αὖ, λεῦσσε τέ πάντα μὴ 245

purified at all." So according to Reiske's emend., Eur. Hec. 398, ὁμοία, κισσὸς δρυὸς ὅπως, τῆσδ' ἔξομαι, where, however, we should perhaps read ὁποῖα κισσὸς δρυὸς, ἐγὼ τῆσδ' ἔξομαι.

233. πρόσκειμι, not from εἶμι, "ibo," but εἶμι, "sum:" for Orestes had already come to the temple of Pallas, comp. ἤκω, γ. 227. So πάρεμι, Eur. Bacch. 805.

234. Paley wrongly joins ἀναμένω φυλάσσω, making it = φυλάσσω. Read ἀναμενῶ, and join αὐτοῦ φυλάσσω.

240. πεποίμανται, "has been traversed," as carefully as by a shepherd seeking out shady nooks where he may find grass for his flock.

241. ἀπτέροις. See γ. 51.

243. καταπτακῶν. The second aor. ἔπτακον is only used in compounds of πτήσσω. The verb means prop. "to drop the wings for fear," as a bird; so

Ajax 171, of a dove: hence "to crouch, cower." πτάσσω is always intrans.—πτήσσω in Il. xiv. 40, is "to scare," but this is unusual.—πτάξ and πτάξ are used indifferently as to sense.

244. προσγελαῖ, "greet," Pal. compares σάισα, used "de aliquâ re quæ factum sensibus illabitur." we may transl. "The smell of human blood lures me on," after Milton, Par. Lost, ii. 665.

245. This is another Commatic Ode, see on γ. 138.

246. λεῦσσε τε, Herm. Müller's defence of the MSS. reading, λεύσσετον, is ingenious. He supposes that the Chorutæ enter in two long lines, and part to the right and left, so that the dual is applied to the two files, as it is in Homer to the two banks of oarsmen in a bireme. But several MSS. plainly indicate that λεῦσσε τον were sepa-

λάβη φύγδα βὰς ματροφόνος ἀτίτας.

ἀλλ' αὐτὴ γ' ἄλκᾱν ἔχων

περὶ βρέτει πλεχθεὶς θεῆς ἀμβρότου,

ὑπόδικος θέλει γένεσθαι χερῶν.

250

τὸ δ' οὐ πάρεστιν αἶμα ματρῶν χαμαὶ

δυσάγκόμιστον, παπαῖ.

τὸ διερὸν πέδοι χύμενον οἶχεται.

ἀλλ' ἀντιδοῦναι δεῖ σ' ἀπὸ ζῶντος

ἐρυθρὸν ἐκ μελέων πέλανον· ἀπὸ δὲ σοῦ

255

βοσκὰν φέρομι' ἀν' ἡρώματος δυσπότου

καὶ ζῶντά σ' ἰσχνάνας ἀπάξομαι κάτω,

ἀντίποιν' ὡς τίνης ματροφόνου δῦας·

ὅψει δὲ κεῖ τις ἄλλον ἤλιτεν βροτῶν,

ἢ θεὸν ἢ ξένον [τιν' ἀσεβῶν] ἢ τοκέας φίλους,

260

ἔχονθ' ἕκαστον τῆς δίκης ἐπάξια.

rate words, and ὅρα in the former clause confirms this.—πάντα for πάντη.

247. ἀτίτας, nom. = ἀτιμώρητος, Schol. Paley makes it the accus. pl. "as the avengers," quoting Klausen, Agam. 72.

248. ἄλκᾱν, "aid," as Suppl. 711.—αὐτὴ, "No longer as before," Pal.

250. ὑπόδικος—χερῶν, "Is willing to take his trial for the works of his hands"—χερῶν lit. "in respect of his hands or handiwork"—Paley's "to place himself in our power," is exactly contrary to the sense for this was what Orestes wished to avoid, by clasping the statue of Pallas. Hermann's reading χρεῶν, "debts," is somewhat tame.

253. τὸ διερὸν, "the life-blood." Διερός (from διὰ) means "penetrabilis." So Arist. Aves, 213, μέλας διερὰ = διαπρύσια "thrilling," not = ὑγρὰ "liquid." Comp. Od. vi. 201, ix. 43. From the same root come διώκω, διαίνομαι, δίδωμι, &c.

255. πέλανον. Blomf. Gloss. Pers. 821.

256. φέρομι' ἀν. J. Wordsworth for φερόμεν.

258. The MSS. have ἀντιποῖναι τίνος ματροφόνου δῦας, which is variously altered. I have adopted Hermann's reading; "that you may pay the penalty of your mother's disastrous murder," as Pers. 471, ὃν ἀντίποινα παῖς ἐμὸς πράξειν ἔδοκᾱν. We might also read ματροφόνου δῦας, accus. in apposition with ἀντίποινα—the sense is the same.

260. τιν' ἀσεβῶν. These words spoil the metre, and Paley would omit them. It is doubtful whether ἤλιτεν could govern an accus. of the person injured, though it does in Homer. Comp. Jelf, Gr. Gr. 565. Herm. reads οὐκ εὐσεβῶν, but this also is a doubtful construction in Agam. 322, the proper reading is εὐσεβοῦσι (not εὐσεβοῦσι) τοὺς θεούς.

οὐκ ἔχοντα ἔχοντα = (ἐν δὲ) ἡλικία ὡς ἔχει
as here—each one having—

μέγας γὰρ Αἰδῆς ἐστὶν εὐθυνος βροτῶν
 ἐνερθε χθονὸς,
 δελτογράφῳ δὲ πάντ' ἐπωπᾶ φρενί.

265

ΟΡ. ἐγὼ, διδαχθεὶς ἐν κακοῖς, ἐπίσταμαι
 πολλοὺς καθαρμούς, καὶ λέγειν ὅπου δίκη,
 σιγᾶν θ' ὁμοίως· ἐν δὲ τῷδε πράγματι
 φωνεῖν ἐτάχθην πρὸς σοφοῦ διδασκάλου.
 βρίζει γὰρ αἷμα καὶ μαραίνεται χερὸς,

270

μητροκτόνον μίασμα δ' ἐκπλυτον πέλει·
 ποταίνιον γὰρ ὄν, πρὸς ἐστίᾳ θεοῦ
 Φοίβου καθαρμοῖς ἠλάθη χοιροκτόνοις.
 πολὺς δέ μοι γένοιτ' ἂν ἐξ ἀρχῆς λόγος,

ὅσοις προσῆλθον ἀβλαβεῖ ξυνουσίᾳ.
 χρόνος καθαίρει πάντα γηράσκων ὁμοῦ.
 καὶ νῦν ἀφ' ἀγνοῦ στόματος εὐφήμεως καλῶ

275

χώρας ἀνασσαν τῆσδ' Ἀθηναίαν, ἐμοὶ
 μολεῖν ἀρώγων· κτήσεται δ' ἄνευ δορὸς
 αὐτόν τε καὶ γῆν καὶ τὸν Ἀργεῖον λεῶν,
 πιστὸν δικαίως ἐς τὸ πᾶν τε σύμμαχον.

280

ἀλλ' εἴτε χώρας ἐν τοποῖς Λιβυστικῆς,
 Τρίτωνος ἀμφὶ χεῦμα χεῖνεθλίου πόρου,

265. εὐθυνος, "auditor."

270. βρίζει—χερὸς, "The blood grows drowsy and wan, in respect of my hand."—χερὸς does not depend on any particular word, but on the whole clause as a *qualificatory genitive*.

272. "Junge πρὸς ἐστίᾳ θεοῦ ἠλάθη," Pal. Is not the construction rather ἠλάθη καθαρμοῖς χοιροκτ., πρὸς ἐστίᾳ θεοῦ, "at or near the altar!" ἠλάθη, "was expelled." See *Introd.* § 28.

275. ἀβλαβεῖ ξυνουσίᾳ, "with harmless intercourse," thereby proving that he is no longer impure. The full construction would be πολὺς γένοιτ' ἂν λόγος, ὅστε λέγειν ὅσοις, &c. The dat. ὅσοις is substituted for the accus. ὅσους, because ὅσοις προσῆλθον ἀβλαβεῖ ξυνουσίᾳ = ὅσοις ἀβλαβῶς ξυνῆν προσελθόν.

280. The first political allusion in the play. Comp. vv. 734 sqq., and see *Introd.* §§ 81, 82.

214^u ^uμοῦσαν στυγερὰν
 ἀποφαίνεσθαι^u δεδόκηκεν,
 λέξαι τε λάχῃ τὰ κατ' ἀνθρώπους
 300 ^uὅσοις ὡς ἐπινωμᾷ στάσις ἀμά· οὐκ ^uἐν
 εὐθυδίκαιοι θ' ἠδόμεθ' εἶναι
 τοὺς μὲν καθαρὰς
 καθαρῶς χεῖρας προνέμοντας
 οὗτις ἐφέρπει μῆνις ἀφ' ἡμῶν
 305 ἀσινῆς δ' αἰῶνα διοιχνεῖ
 ὅστις δ' ἀλιτῶν, ὥσπερ ὃδ' ἀνὴρ,
 χεῖρας φογίας ἐπικρύπτει,
 μάρτυρες ὀρθὰ^u τοῖσι θανούσιν
 παραγιγνόμεναι, πράκτορες^u αἵματος
 αὐτῷ τελέως ἐφάνημεν. ^uγνωρίζω
 310 ^uτὸ ἔτι ἐν
 μᾶτερ ἃ μ' ἔτικτες, ὦ μᾶτερ
 Νύξ, ἀλαοῖσι καὶ δεδορκόσιν
 311 ποινὰν, κλύθ'· ὁ Λατοῦς γὰρ ἱνὶς μ' ἄτιμον τίθησιν,
 τόνδ' ἀφαιρούμενος ^uμῦθε
 πτῶκα, ^uματρῶν ^uἄγνισμα ^uκύριον φόβου.
 312 ^uἡμεῖς ^uἐν τῷ φόβῳ

§ 9. After this they sing the First Stasimon, v. 311. The two terms are thus defined by Aristotle, Poet. xii. 7: πάροδος ἢ μὲν πρώτη λέξις ὅλου τοῦ χόρου, στάσιμον δὲ μέλος χόρου τὸ ἀνευ ἀναπαίστου καὶ τροχαίου.

302, sqq. I have adopted Hermann's excellent emendations of the text here: not those in the Opusc., but in the recent edition of Æschylus.

303. προνέμοντας, "exposing, holding forth to the public gaze," opp. to ἐπικρύπτει, "hides, covers as with a cloak."

309. παραγιγνόμεναι, "coming for-

ward in behalf of the dead;" παρὰ in comp. often has the notion of "aiding, being on the side or party of." Comp. παρεστῶς, v. 65, παρακαλέω, &c.

310. αὐτῷ, "in his case."

313. ποινὰν, in appos. with ἐμὲ, "As a punient (vengeful) power."—ἀλαοῖσι καὶ δεδορκόσι, "to quick and dead." Comp. v. 324.

315. ματρῶν—φόβου: this hypallage is well translated by Paley, "My own peculiar victim to expiate a mother's murder:" comp. v. 294, and for the const. v. 264.

τίθησιν ὀρθὸν ἢ κατηρεφῇ πόδα | ^{she is walking} ^{on her feet}
 φίλοις ἀρήγουσ', εἴτε Φλεγραΐαν πλάκα, ²⁸⁵
 θρασὺς ταγοῦχος ὡς ἀνὴρ, ἐπισκοπεῖ,
 ἔλθοι, — κλύει δὲ καὶ πρόσσωθεν ὦν, θεὸς, ^{not of her}
 ὅπως γένοιτο τῶνδ' ἐμοὶ λυτήριος.

ΧΟ. οὔτοι σ' Ἀπόλλων οὐδ' Ἀθηναίας σθένος
 ῥύσαιτ' ἄν, ὥστε μὴ οὐ παρημελημένου ²⁹⁰
 ἔρρειν, τὸ χαίρειν μὴ μαθόνθ' ὅπου φρενῶν,
 ἀναίματον βόσκημα δαιμόνων, σκιάν.
 οὐδ' ἀντιφωνεῖς, ἀλλ' ἀποπτύεις λόγους,
 ἐμοὶ τραφεῖς τε καὶ καθιερωμένος;
 καὶ ζῶν με δαίσεις, οὐδὲ πρὸς βωμῶ σφαγεῖς ²⁹⁵
 ὕμνον δ' ἀκούσει τόνδε δέσμιον σέθεν.

ἄγε δὴ καὶ χορὸν ἄψωμεν, ἐπεὶ

284. τίθησιν—πόδα. This line means nothing more than "whether she is standing or sitting." Æschylus probably had in his eye two well known statues of Pallas, one representing her with her left foot straight in advance (as in the Panathenaic vases), the other in a sitting posture with flowing drapery.

287. πρόσσωθεν. Paley says the full construction would be θεὸς καὶ πρόσσω ὦν κλύει πρόσσωθεν, comparing Ion, 585. But πρόσσωθεν, lit. "from afar," comes to mean simply "afar off," as ἐγγυθεν is often = ἐγγυς. ἔγκαθεν = ἄνω, Agam. 8.

287. ἔλθοι—ὅπως γένοιτο. The optative is used, because the wish is followed up in the construction by a kind of attraction. "Quum dicit ὅπως γένοιτο, optare se ait ut veniat illa, quo si velit orem ferat," Herm.—Dobree, Adv. ii. 285; Soph. Phil. 325, Ajax, 1220.

291. ὅπου φρενῶν τὸ χαίρειν, "in what corner of the soul joy dwells." Comp. Odyss. xi. 94, ἀτερπέα χῶρον; infr. 401; CEd. Col. 1217.

292. δαιμόνων, scil. ἡμῶν. This generalization is quite in character with Æschylus.—σκιά, Heath, for σκιά. Hermann's reading, τῶνδε δαιμόνων, is languid.

293. ἀποπτύεις = "respuis."

294. τραφεῖς, "saginitus;" καθιερωμένος, "devotus." The line alludes to the δημόσιοι or φαρμακοί, criminals slain to atone for the sins of the people: so called qu. δημοσίᾳ τρεφόμενοι. Comp. Mitchell on Arist. Eq. 1099.

296. δέσμιον. So κατὰδεσις was a prayer addressed to the Infernal Gods, devoting a person to destruction.

297. ἄγε δὴ. The time of the πάρος is now come, when the Chorus arrange themselves in proper order with the Anapaestic March. See Introd.

anapaestic
 element - not too
 much - as to be
 did not

anapaestic
 element - not too
 much - as to be
 did not

anapaestic element - not too much - as to be

anapaestic element - not too much - as to be

anapaestic element - not too much - as to be

shall be sung

ἐπὶ δὲ τῷ τεθυμένῳ
τόδε μέλος, παρακοπὰ, παραφορὰ φρενοδαλῆς,
ὕμνος ἐξ Ἑρινύων,

δέσμιος φρενῶν, ἀφόρμικτος, αὐονὰ βροτοῖς.

τοῦτο γὰρ λάχος διανταία ^{ἀντ. α΄.}

μοῖρ' ἐπέκλωσεν ἐμπέδως ἔχειν, 321

will be

θανατῶν τοῖσιν αὐτφυργίαι συμπέσωσιν μάταιοι,

τοῖς ὁμάρτεῖν, ὅφρ' αὐ

γῶν ὑπέλθῃ· θανῶν δ' οὐκ ἄγαν ἐλεύθερος.

ἐπὶ δὲ τῷ τεθυμένῳ 325

τόδε μέλος, παρακοπὰ, παραφορὰ φρενοδαλῆς,

ὕμνος ἐξ Ἑρινύων,

δέσμιος φρενῶν, ἀφόρμικτος, αὐονὰ βροτοῖς.

γιγνομέναισι λάχῃ τάδ' ἐφ' αἰὲν ἐκράνθη· στρ. β΄.

ἀθανάτων δ' ἀπέχειν χέρας, οὐδέ τις ἐστὶ 330

ταῖς ἀλυσσόμεναι

316. The metre is now Pæonia, each verse being composed of two fourth Pæons. So also vv. 235 and 346 sqq.—τῷ τεθυμένῳ, "the devoted one," i.e. Orestes. So Theoc. ii. 3, ἐπὶ τὸν ἐμοὶ Βάρον εὐντα φίλον καταθύσσαι ἀνδρα, which Wordsworth rightly translates, "ut meum amantem jam crudelem factum, devo-
team."

317. τόδε μέλος. The wild grandeur of this passage is much increased by the absence of any verb.—παρακοπὰ, "delirium," παραφορὰ, "distraction."—φρενοδαλῆς, Dindorf says this word must be short in the penult. here, though derived from δηλέσθαι. Hermann (De Metris, § 451) makes it long. saying of this passage, "ultimus versus (scil. v. 317) quasi logacedæa quadam ratione terminatur," (--- | ---) and comparing Choeph.

304, τὸ δὲ καλῶς κτάμενον, δὲ μέγα ναίων, &c.

319. ἀφόρμικτος, not accompanied by the φόρμιγξ, but the αὐλὸς; sung in the Phrygian mode (νόμος ὕρθιος).—αὐονὰ βροτοῖς, "a blight upon mortals."

320. διανταία, "irresistible," prop. "penetrating all things," or "all-pervailing."

322. θανατῶν—ἐλεύθερος. "In the case of those men, to whom the wilful murder of kindred has been brought home, to dog their steps until the guilty one departs below earth; and even when dead he is not entirely free."—συμπέσωσι, subjunct. because τοῖσιν is a relative, as above, ἦ τις ἀνδρα νοσφίση, v. 207.—μάταιοι, "temerè commissum."—ἐνέλθῃ, sub. τις.—ἄγαν, "Not over free," or Scoticè, "not that free."

330. ἀθανάτων, "And it is the Gods'

ξυνδαίτωρ μετάκοινος.

παλλεύκων δὲ πέπλων ἄκληρος ἄμοιρος ἐτύχθην.

δωμάτων γὰρ εἰλόμαν

ἀνατροπὰς, ὅταν Ἄρης,

335

τιθασὸς ὦν, φίλον ἔλῃ.

ἐπὶ τὸν, ὃ, δρόμεναι

κρατερόν, ὅνδ' [ὁμοίως κ' ἔλεδ

μαυροῦμεν ὑφ' αἵματος νέου.]

σπενδομένα δ' ἀφελεῖν τινὰ τάσδε μερίμνας,

θεῶν ἀτέλειαν ἐμαῖσι λιταῖς ἐπικραίνειν,

μηδ' εἰς ἀγκρῖσιν ἐλθεῖν.

duty to keep their hands aloof from us." Hermann, on the strength of the Schol. μὴ πλεονάζειν ἡμᾶς τοῖς θεοῖς, would read ἀθανάτων δίχ' ἔχειν γέρας. Unnecessary; for the Schol. will apply either way; and it is desirable to keep the construction ἀθανάτων (ἐστὶ) corresponding with θεῶν (ἐστὶ) in Antist. v. 341.

332. ἄκληρος. The first syllable of this word must be scanned as long, and equivalent to the two short syllables in the Antistrophe. Hermann's alterations in this Strophe and Antistrophe are violent and improbable.

335. ὅταν—ἔλῃ. Transl. "When Violence, being domesticated, hath smitten a member of the family (φίλον).—τιθασὸς = Lat. "cicur."

337. ἐπὶ τὸν δρόμεναι = ἐπιδιδόμεναι τοῦτον.

338. The words enclosed in brackets are evidently corrupt. They probably crept into the text from some Schol., as ὑφ' αἵματος νέου,—"in consequence of recent murder," is scarcely Greek, and as the metre does not agree with v. 350. It is impossible to correct the text with any certainty one thing only appears sure, that v. 338, like the

preceding, was composed of two fourth Pæons.

340. σπενδομένα—ἐλθεῖν. I have changed the nom. pl. σπενδομένα here to the dat. σπενδομένῃς, and omitted δὲ after θεῶν, for σπενδομένα cannot stand with ἐμαῖσι λιταῖς. Transl. "Whilst I hasten to take these onerous duties out of other hands, 'tis the Gods' part to guarantee the non-fulfilment of prayers offered to me: and that they should not even obtain a first hearing." The dative σπενδομένῃς will thus agree with the ἐμοὶ contained in ἐμαῖσι λιταῖς. An exactly similar construction occurs in Eurip. Hera. F. 1267: "Εὖ ἐν γάλακτί τ' ὄντι γοργῶν τοὺς ὄφεις Ἐπεισέφρησε σπαργάνοισι τοῖς ἐμοῖς Ἡ τοῦ Διὸς ξύλλεκτρος. Comp. also περῶντι, v. 603, inf.—τινὰ the indef. for the def. τοὺς θεοὺς, as often.—τάσδε μερίμνας, scil. τὰ διώκειν τοὺς φονέας, &c.—ἐμαῖσι λιταῖς, a common hypallage; Pers. 698, τὴν ἐμὴν αἰδῶ. Pr. Vinet. 396, θρήνος δῦμος. Soph. Œd. R. 959, Col. 332.—Ἀνέκρισις was the preliminary investigation of a case before an Archon or other magistrate, before it came into the public courts. Smith, Dict. Antiq. p. 92.

Ζεὺς γ' αἰμοσταγὲς ἀξιόμισον ἔθνος τόδε λέσχας

his ἄς ἀπηξιώσατο. 345

μάλα γὰρ οὖν ἀλομένα *crashing down*

ἀνέκαθεν βαρυπεσῇ

καταφέρω ποδὸς ἀκμάν, *weight - here, weight*

σφαλερὰ [καὶ] τανυδρόμοις

κῶλα, δύσφορον ἄταν. 354

in the thought δόξαι τ' ἀνδρῶν, καὶ μάλ' ὑπ' αἰθέρι σεμναί, στρ. γ'.

τακόμεναι κατὰ γᾶς μινύθουσιν ὅτιμοι

ἀμετέραις ἐφόδοις μελανείμοσιν,

ὄρχησμοῖς τ' ἐπιφθόνοις ποδός. *caused by his malice, ἐπιφθόνιος*

little much πίπτων δ' οὐκ οἶδεν τόδ' ὑπ' ἄφρονι λύμῃ. *αὐτ. γ'.*

αὐτ. γ'. τοῖον ἐπὶ κνέφας ἀνδρὶ μύσος πεπόταται, 356

καὶ δνοφερὰν τιν' ἀχλὺν κατὰ δώματος

αὐδᾶται πολύστονος φάτις. *εἰ his friends*

344. Ζεὺς γ' αἰμοσταγὲς Muller, for the sake of the metre. In the MSS. Ζεὺς γὰρ αἰματοσταγὲς, &c.

344, 345. Transl. "Hath deemed our hateful tribe unworthy of his conversation." The Schol. wrongly applies ἔθνος to τοὺς φονέας.

349. A monosyllable is wanting in the MSS. after σφαλερὰ. Herm. reads γὰρ—Linnw. περ. I think they have misapprehended the sense of σφαλερὰ κῶλα, which does not refer to the fugitives, but to the persecutors, and is in apposition with ἀκμάν. I read καὶ τανυδρόμοις, "My limbs that overthrow even the swiftly running," = ἄπερ σφάλλει καὶ τοὺς τανυδρόμους. For to say that τανυδρόμοι have σφαλερὰ κῶλα, "feeble legs," seems like a contradiction in terms.—δυσφορον ἄταν is in apposition with the whole sentence.

351. ὑπ' αἰθέρι opposite to κατὰ γᾶς. So we should say, "the proudest man under heaven."—μινύθουσι, "dwindle."

353. ἀμετέραις. In full, and without hypallage, this would be ἐπὶ ταῖς ἐφόδοις ἡμῶν μέλανα εἴματα ἐχούσων.

354. ἐπιφθόνοις, Herm. for ἐπιφθόνους: transl. either "hated" (pass.), or "mischievous," (act.)

355. τόδ', scil. τὸ πίπτειν, not, as Paley says, τὸ μινύθειν, &c.

356—358. "So pestilent (μύσος = μυσσάρης) a gloom hath spread its wings o'er him; against his family too, report with its many murmurs whispers, that it is under a murky cloud." αὐδᾶται is here used as a deponent verb governing ἀχλὺν, as Choeph. 144, Phil. 852. We may remark that Æschylus expresses by metaphor what we should by simile. We should say, "Rumour, like

^{the} μένει γάρ' εὐμήχανοι
 δὲ καὶ τέλειοι, κακῶν
 τε μνήμονες Σεμναί,
 καὶ δυσπαρήγοροι βροτοῖς,
 ἄτιμ' ἀτίεται διόμεναι οὐ
 λάχῃ, θεῶν διχοστατοῦντ',
 ἀνηλίω λάμπα, δυσρδοπαίπαλα
 δερκομένοισι καὶ δυσομμάτοις ὁμῶς.

στρ. δ'.

360

τίς οὖν τάδ' οὐχ ἄζεται
 τε καὶ δέδοικεν βροτῶν,
 ἐμοῦ κλύων θεσμόν
 τὸν μοιρόκραντον ἐκ θεῶν
 δοθέντα τέλεον; ἐπὶ δέ μοι
 γέρας παλαιόν [ἐστίν], οὐδ'
 ἀτιμίας κυρῶ, καίπερ ὑπὸ χθόνα
 τάξιν ἔχουσα καὶ δυσήλιον κνέφας.

ἀντ. δ'.

370

a murky cloud, speaks against the house." Æsch. says, "Rumour speaks a murky cloud against," &c.

359. μένει γάρ, scil. τᾶδε. "These things endure," i.e. are established by the eternal laws of Fate—the expression refers to what has just preceded, rather than, as Herm. says, to the following words, "manet—nos esse promptas," &c. He compares Ag. 1530, μένει δὲ μένοντος Διὸς παθεῖν τὸν ἔρξ-ατα, but the construction is very different, as in that passage (τὸ) παθεῖν τὸν ἔρξ. is the direct nom. to μένει.

363. Paley reads ἀτίεται, to avoid the tautology of ἀτιμ' ἀτίεται, and is possibly right.

365. λάμπα. There is no necessity for Wieseler's correction λάπα, "aitu." Transl. "in unshunned darkness." δυσ-

οδοσ. (agreeing with λάχῃ) "fraught with dangers" (lit. salebrosa) "both to quick and dead;" comp. v. 312, δυσομμάτοις. δὲ in comp. has often the force of a complete negative; so 379, δυσήλιον; 529, δυσπαλεῖ; 789, δύσκηλον.

371. τέλεον δοθέντα = "definitively given me."

372. ἐπὶ δέ μοι. So all the MSS. read this, and so the Schol. read it, for he says ἐπὶ δέ μοι ἔπειτα. It is not therefore likely that ἐστὶ was expressed in the next line, as Pal, Mull &c., γέρας παλαιόν ἐστίν, οὐδ'. But an Iambus is wanting in v. 373; Herm. now reads ἐπὶ δέ μοι μένει γέρας, &c. I should prefer γέρας παλαιόν, οὐδὲ νῦν ἀτιμ. κύρω. —ἔτι μοι, "penes me est," "an ancient office is in my hands;" ἀτιμίας κύρω, "Nor can I be disqualified; though I

ΑΘΗΝΑ.

πρόσωθεν ἐξήκουσα κληδόνας βοήν
 ἀπὸ Σκαμάνδρου, γῆν καταφθατουμένην,
 ἣν δῆτ' Ἀχαιῶν ἄκτορες τε καὶ πρόμοι,
 τῶν αἰχμαλώτων χρημάτων λόχος μέγα,
 ἐνειμαν αὐτόπρεμνον εἰς τὸ πᾶν ἐμοῖ,
 ἐξαίρετον δῶρημα Θησέως τόκοις·
 ἐνθεν διώκουσ' ἦλθον ἄτρυτον πόδα,
 πτερῶν ἄτερ ῥοιβδοῦσα κόλπον αἰγίδος,
 πῶλοις ἀκμαίοις τόνδ' ἐπιζεύξασ' ὄχον.
 καὶ νῦν ὀρώσα τήνδ' ὀμιλίαν ἕθρονος,
 ταρβῶ μὲν οὐδέν, θαῦμα δ' ὄμμασιν πάρα
 τίνες ποτ' ἐστέ; πᾶσι δ' ἐς κοινὸν λέγω,
 βρέτας τε τοῦμόν τῶδ' ἐφημένῳ ξένῳ,
 ὑμᾶς θ' ὁμοίας οὐδενὶ σπαρτῶν γένει,

go below the earth to occupy my post
 in rayless gloom." κίρω, Herm., metri
 grat., not κυρῶ.

376. καταφθατουμένη = φθάνουσα κα-
 τακταμένη. "As I forestalled foreign
 usurpation, by taking possession of the
 land," "as I was hawselling."—γῆν, scil.
 Sigeum, where was a temple of Pallas,
 Herod. v. 95. The usurpation alluded to,
 was that of the Mityleneans, who had
 long contended with the Athenians for
 the possession of Sigeum; Æsch.
 indirectly exhorts his countrymen
 to regain possession, by the fiction
 that Pallas had this given her by the
 Greek leaders. The Schol. tells us that
 the dispute had been decided in a
 previous war, by a duel between
 Phryno an Athenian, and Pittacus a
 Mitylanean, in which the latter was

victorious.—διώκουσα, as Theb. 36
 ροιβδοῦσα, "flapping my concave ægis
 around Ægidia.

383. Wakefield reads πῶλοις, which
 Herm. adopts: not needed (see Transl.)
 Muller supposes from this line that
 Pallas actually came in a chariot and
 horses. If so, what would have been
 the use of her "plying her indefatigable
 feet, and flapping her ægis"?

384. καὶ νῦν. The old reading
 καὶ νῦν δ'. See on v. 75. Herm. adopts
 Canter's καὶ νῦν δ'; but καὶ νῦν cannot
 be applied to a person in this sense.—τῆς
 ὀμιλίας ἕθρονος, an elliptical phrase, used
 v. 681, "this company (that has acted in)
 my land."

388. ὑμᾶς, suppl. λέγω. An unusual
 change of construction, not sufficiently
 explained by the commentators, or

οὐτ' ἐν θεαῖσι πρὸς θεῶν ὁρωμένας, *resembling*
οὐτ' οὖν βροτείοις ἐμφερεῖς μορφώμασιν, *not even of*
λέγειν δ' ἄμορφον ὄντα τοὺς πέλας κακῶς,
πρόσω δικαίων, ἡδ' ἀποστατεῖ θέμις.

ΧΟ. πεύσει τὰ πάντα ξυντόμως, Διὸς κόρη.
ἡμεῖς γάρ ἐσμεν Νυκτὸς αἰανῆς τέκνα, *from ad) αἰανῆς-*
Ἄρα δ' ἐν οἴκοις γῆς ὕπαι κεκλήμεθα. 395

ΑΘ. γένος μὲν οἶδα, κληδόνας τ' ἐπωνύμους. *little by wh you*

ΧΘ. τιμάς γε μὲν δὴ τὰς ἐμὰς πεύσει τάχα. *are call*

ΑΘ. μάθοιμι' ἂν, εἰ λέγοι τις ἐμφανῇ λόγον.

ΧΘ. βροτοκτονοῦντας ἐκ δόμων ἐλαύνομεν.

ΑΘ. καὶ τῷ κτανόντι ποῦ τὸ τέρμα τῆς φυγῆς; *400*

ΧΘ. ὅπου τὸ χαίρειν-μηδαμοῦ νομίζεται. *it is affirmed*

ΑΘ. ἢ καὶ τοιαύτας τῷδ' ἐπὶ ῥοιζεῖς φυγὰς;

ΧΘ. φονεὺς γὰρ εἶναι μητρὸς ἡξιώσατο. *damn*

nating probably thus—that in v. 386 λέγω is “to speak to,” and therefore takes the dat. πᾶσι, and τῷδε ξένῳ. But here, when Pallas begins to mention the Furies’ appearance, λέγω (understood before ὅμῃς) is rather to speak of, i.e. describe, and takes an accusative; thus regulating its case by the sense required. So ἐξίσταμαι in Soph. Ajax, 82, governs an accus., and in v. 672 a dative, according to its different senses. Transl. “And you I address as resembling,” &c.

389. οὐτ' ἐν θεαῖσι. So Par. Lost, ix. Satan says to Eve, “Thou who shouldst be seen A Goddess among Gods.”

391. Retain the MS. reading ἄμορφον, and transl. “For his neighbours to speak ill of a person because he is deformed, is far from just,” &c. This resembles the sentiment quoted by C. Lamb from Fuller “They who ill-treat a deformed child, do break the reed which God hath

bruised before.” The phrase acquires a new significance if we remember that καλλ(μορφος was an “epitheton solenne” of Athena. It is closely connected with the preceding lines, and in particular with v. 390. ἄμορφον would be tame and common-place.

392. δικαίων for τῆς δίκης, as Agam. 785.

394. αἰανῆς Herm. on Soph. Ajax 657, derives αἰανός and αἰανῆς from αἰεί. Its first sense is “diuturnus, perpetuus,” as here; second “diuturnitate gravis;” third, generally, “molestus, gravis.” Comp. Blomf. Gloss. Pers. 639

396. κληδόνας ἐπωνύμους, “characteristic names.”

397. τιμάς, “attributes.” See Monk on Alcest. 30.

398. εἴ τις λέγει = εἰ ὅμῃς λέγοιτε. Comp. v. 340; Ajax, 816, &c.

401. Join τὸ χαίρειν μηδαμοῦ, and comp. v. 291.

ΑΘ. ἄλλης ἀνάγκης οὔτινος τρέων κότον;

ΧΟ. ποῦ γὰρ τοσοῦτο κέντρον, ὥς μητροκτονεῖν; 405

ΑΘ. δυοῖν παρόντων, ἡμῖς λόγος πάρα.

ΧΟ. ἀλλ' ὄρκον οὐ δεξαιτ' αὖ, οὐ δοῦναι θέλει;

ΑΘ. κλύειν δικαίως μαλλον ἢ πραῖσαι θέλεις.

ΧΟ. πῶς δὴ; δίδαξον τῶν σοφῶν γὰρ οὐ πένει.

ΑΘ. ὄρκοις τὰ μὴ δίκαια μὴ νικᾶν λέγω. 410

ΧΟ. ἀλλ' ἐξέλεγχε, κρίνε δ' εὐθείαν δίκην.

ΑΘ. ἢ καπ' ἐμοὶ τρέποιτ' αὖ αἰτίας τέλος;

ΧΟ. πῶς δ' οὔ; σέβουσαί γ' ἄξιαν καπ' ἀξίων.

ΑΘ. τί πρὸς τὰδ' εἰπεῖν, ὦ ξέν', ἐν μέρει θέλεις;

λέξας δὲ χώραν καὶ γένος καὶ ξυμφορὰς 415

τὰς σὰς, ἔπειτα τόνδ' ἀμυνάθου ψόγον·

εἶπερ πεποιθὼς τῇ δίκῃ, βρέτας τόδε

ἦσαι φυλάσσων ἐστίας ἀμῆς πέλας,

σεμνὸς προσικτωρ, ἐν τρόποις Ἰξίωνος.

τούτοις ἀμείβου πᾶσιν εὐμαθὲς τί μοι. 420

ΟΡ. ἄνασσ' Ἀθάνα, πρῶτον ἐκ τῶν ἱστάτων

404. Transl. "Nulliusne alius necessitatis metuens vindictam?" Pal. Some MSS. have ἄλλης ἀνάγκης; ἢ τίτος τρέων κότον; If we read thus, supply *ἐνεκα* to ἀνάγκης. The sense is not changed materially either way.

405. *ὥς* here = *εἴτε*.

406. Transl. "We have two contending parties here: one half only of the argument is set before us," i. e. audiamus alteram partem.

407. θέλει, rightly retained by Paley: δοῦναι θέλει = *δοῖν* αὖ. Transl. "But he neither would accept the oath we proposed to him, nor tender one to us;" alluding to the *δωμοσία*, a preliminary ceremony in all trials. The plaintiff's oath was called *προωμοσία*, the defendant's *ἀντωμοσία*.

409. οὐ πένει is in all the MSS. τῶν σοφῶν = σοφίας, καὶ δικαίων = δίκης, γ. 392.—*αὖν* πέλει, Pal.

411. ἐξέλεγχε in its original sense of "examine the witnesses."—*εὐθείαν*. The *εὐθυδικία* was a cause adjudged at once, without the preliminary oaths.

413. The MSS. vary here. Herm. and Paley agree in following the Schol. (*ἀπ' ἀξίων αὖσαν γονέων*) as to the sense; but Paley's correction, *ἀξίαν καπ' ἀξίων*, is more elegant than Hermann's, γ' ἀξίων γ' ἐπαξίων.

417. εἶπερ, "If it be (as I suppose) because you rely on the justice of your cause, that you sit," &c.

419. σεμνός—Ἰξίωνος. See Introd. § 24. Ἰξίων from *ἰκν*, as also *ἰκέρης*.

τῶν σῶν ἐπῶν μέλημ' ἀφαιρήσω μέγα. *if you - cleave*
 οὐκ εἰμὶ προστρόπαιος, οὐδ' ἔχ^{ων} μύσος *of hands*
 πρὸς χειρὶ τῇ 'μῇ τὸ σὸν ἐφημένον βρέτας. *ah, I fear*
 τεκμήριον δὲ τῶνδ' εἰ σοι λέξω μέγα. *425 of hands*
 ἄφθογγον εἶναι τὸν παλαμναῖον νόμος, *palamus - murder by*
 ἔστ' ἂν πρὸς ἀνδρὸς αἵματος καθαρσίου *until*
 σφαγαὶ καθαιμάξωσι νεοθήλου βοτοῦ. *at hands of*
of blood *his* *than you*
 πάλαι πρὸς ἄλλοις ταῦτ' ἀφιερώμεθα *430*
 οἴκοισι, καὶ βοτοῖσι καὶ ῥυτοῖς πόροις.
 ταύτην μὲν οὕτω φροντίδ' ἐκποδὼν λέγω. *I bid you*
 γένος δὲ τοῦμὸν ὥς ἔχει, πεύσει τάχα.
 Ἀργεῖός εἰμι, πατέρα δ' ἱστορεῖς καλῶς, *investigate - for*
 Ἀγαμέμνον' ἀνδρῶν ναυβατῶν ἀρμόστορα
 ξὺν ᾧ σὺ Τροίαν ἄπολιν Ἰλίου πόλιν *435*
 ἔθηκας. ἔφθιθ' οὗτος οὐ καλῶς, μολὼν
 ἐς οἶκον, ἀλλὰ νιν κελαινόφρων ἐμὴ
 μήτηρ κατέκτα, ποικίλοις ἀγρεύμασιν,
 κρύψας, ἃ λουτρῶν ἐξεμαρτύρει φόνον. *by concealment*
by witness
 καὶ γὰρ κατελθὼν, τὸν πρὸ τοῦ φεύγων χρόνον, *440*
 ἔκτεινα τὴν τεκούσαν, οὐκ ἀρνήσομαι,

422. μέλημα—"id quod curæ est alicui," "a subject of anxiety"—hence "an important matter."—ἀφαιρήσω=ἐκποδὼν λέγω in v. 431; "I will remove from the argument, put out of the question."

424. Porson first altered ἐφεζομένην to ἐφημένην; Butler to ἐφημένου, which Herm. and Linw. adopt: τὸ σὸν βρέτας is the nom. to ἔχει. A person's hand could scarcely be said ἐφέζεσθαι τι, "imponi," as Paley.

427. ἀνδρὸς αἵματος καθαρσίου=ἀνδρὸς δὲ καθαίρει αἷμα.

429. πάλαι—οἴκοισι. Introd. §§ 29, 80.

433. ἱστορεῖς, "scia." Blomf. Gloss. Pers. 460.

435. "The state of Ilium thou didst unstate."

437. ἀλλὰ explains the οὐ καλῶς, v. 436.

439. This reading of Hermann's, originally given in Opusc. iv. 331, has been objected to by Schoemann, but he successfully defends it in his edit. of Æschylus. The allusion is to Choeph. 1005, μαρτυρεῖ δέ μοι Φᾶρος τόδ', ὡς ἔβαψεν Αἰγίσθου ξίφος. Paley remarks that the imperf. ἐξεμαρτύρει is used,

καὶ τῶνδε κοινῇ Λοξίας ἐπαίτιος,

εἰ μή τι τῶνδ' ἔρξαιμι τοὺς ἐπαυτίους.
σὺ δ', εἰ, ^{καὶ} δίκαιως, εἴτε μὴ, κρινόν δίκην. *inf. 445*

ΑΘ. τὸ πρᾶγμα μεῖζον, εἴτις οἶεται τόδε

βροτὸς δικάζειν· οὐδὲ μὲν ἐμοὶ θέμις

φόνου διαιρεῖν ὀξύμηνίτου δίκας· ^{introduces} ^{piece a} 450

ἄλλως τε καὶ σὺ μὲν κατηρυτικῶς ὁμῶς $\gamma\delta\epsilon\zeta$.

ἰκέτης προσῆλθες καθαρὸς ἀβλαβὴς δόμοις

ἐμοῖς, ἄμομφον ὄντα σ' αἰροῦμαι πόλει. *accusative*

αὐται δ' ἔχουσι μοῖραν οὐκ εὐπέμπελον,

καὶ μὴ τυχούσαι πράγματος νικηφόρου, 455

Because the audience had lately seen the Choenforce acted.

444. ἀντίκεντρα. See on v. 130.

445. Join εἰς αὐτοὺς τῶνδε.

447. Transl. "For however I fare at your hands, I will be content." πανταχῇ = utcumque. Paley well compares Antig. 834, ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι, and Herod. ix. 27, πάντῃ γὰρ τεταγμένοι περὶ ἡσσομεθα εἶναι χρηστοί. — αἰνέσω. See Monk on Alcest. 2.

448. μέγας, "too great," a sense of the comparative not unusual with μέγας and ἑλάσσων.

451—453. ἄλλως—πóλει. This passage as it stood in the MSS. has never been satisfactorily explained by the commentators, because it was impossible to give any sense to the second ὅμως. I have adopted Patw's emendation ἐμοίς (though he places it after κατηγορικῶς, instead of the *first* ὅμως). Translate "Especially since you (in spite of your having performed every necessary rite)

have nevertheless come, a pure and harmless supplant, to my temple: I receive you in my city as being now free from blame." *κατηρυκῶς*—*τέλει-
ώσας*, Hesych. *τέλειος τὴν ἡλικίαν*, Schol. Muller rightly explains this word, "one who has duly performed everything, attended to all observances." In Eurip. *Æolus* (fragment) we have *οὐδ' ἀμβλύνειμι, καὶ κατηρυκῶς πόνων*, "But as matters now stand, I am blunted (to the sense of pain) and thoroughly exercised in respect of troubles."

454. μοῖραν οὐκ ἐπέμπελον. Schol.
ἐπακαίτην· δυσάριστοι φύσει εἰσιν.
But I quite agree with Wellauer and
Hermann's interp. "Eam habent con-
ditionem, ut non facile dimitti possint."
Comp. v. 459.

455. καὶ μὴ τυχεῖναι. Another instance of the "nom. pendens" so common in Æschylus. He was going to follow up this by some such word as στάζειν, but changed the construction.

χώρα μεταῦθις ἰὸς ἐκ φρονημάτων
 πέδῳ πεσὼν ἄφερτος αἰανῆς νόσος.
 τοιαῦτα μὲν τὰδ' ἐστὶν ἀμφοτέρωθεν μένειν
 πέμπειν δὲ, δυσπήμαντ' ἀμηχανῶς ἐμοί.
 ἐπεὶ δὲ πρᾶγμα δεῦρ' ἐπέσκηψεν τόδε,
 φόνων δικαστὰς ὀρκίους αἰρουμένη
 θεσμόν τὸν εἰς ἅπαντ' ἐγὼ θήσω χρόνον.
 ὑμεῖς δὲ μαρτύριά τε καὶ τεκμήρια
 καλείσθ', ἀρωγὰ τῆς δίκης ὀρκώματα.
 κρίνασα δ' ἄστῶν τῶν ἐμῶν τὰ βέλτατα
 ἤξω, διαίρειν τοῦτο πρᾶγμ' ἐτητύμως,
 ὄρκον πορόντας, μηδὲν ἐκδικον φράσειν.

ΧΟ. νῦν καταστροφὰι νέων στρ. α'.

θεσμίῳν, εἰ κρατήσῃ δίκᾳ τε καὶ βλάβᾳ μελλούσῃ.

456. χώρα—νόσος. Translate, "And in case they do not meet with success, the venom from their hearts falling earthward, becomes an intolerable everlasting plague in future time to this country." suppl. γίνεται or ἐστὶ to complete the sentence. Observe that πέδῳ is the general, χώρα the specific term. Comp. v. 753.

458, 459. These two lines have been much handled by the critics. The only real difficulty lies in the fact that μένειν applies to the Furies, πέμπειν to Pallas; but this is quite compatible with the abrupt changes of construction introduced by Æschylus without scruple. Translate, "Such are the two alternatives: to let them remain, or dismiss them—both inextricably distressing to me." Literally, "that they should remain, or that I should dismiss them." The position of ἐμοί is emphatic, "even to me."

461. ὀρκίους αἰρουμένη, Schol. ἐνὸρκου

δικαστὰς. Paley reads ὀρκίους αἰρουμένους, governed by θήσω; but it may be questioned whether this can mean "jurejurando obstrictos," as he interprets.

462. θεσμόν τὸν—θήσω, "I will establish this as a θεσμός," Müller. But τὸν refers rather to the words that follow it, "The institution that I will found shall endure for ever."

463. μαρτύριά τε καί, the rhythm of this line is aided by the accent on the last syllable of μαρτύριά.

465. τὰ βέλτατα = "prima virorum."

466. διαίρειν = ὥστε αὐτοὺς (τοὺς ἄστυς) διαίρειν.

467. πορόντας, Herm. for παρόντας, from the Schol. ὄρκον διδόντας.—φράσειν for φρεσίν, Markland. Exit Pallas here.

468. καταστροφὰι νέων θεσμίῳν, "revolutions resulting in new laws;" = καταστ. θεσμ. ὥστε νέους εἶναι. Comp. Prom. V. 317.

469. εἰ κρατήσῃ—μητροκτόνου, "if

τοῦδε μητροκτόνου.

470

πάντας ἤδη τόδ' ἔργον ^{νικτε} χεῦχερείᾳ συναρμόσει βροτούς.

2. πολλά δ' ἔτυμα παιδοτρότα ^{from wounds}

πάθεα προσμένει τοκεῦσιν μεταῦθις ἐν χρόνῳ. ^{sub. by death} 475

confer fratell

οὔτε γὰρ βροτοσκόπων

ἀντ. α'.

μαινάδων τῶνδ' ἐφέρψει κότος τις ἐργμάτων.

3. εἴς τινι πάντ' ἐφήσω μόρον, ^{εἰς τινι} εἰς τινι ^{deus}

ve locutur

πέυσεται δ' ἄλλος ἄλλοθεν, προφωνῶν τὰ τῶν πέλας

κακά,

hw. cessat

λῆξιν ὑπόδοσιν τε ^{cessat} μόχθων.

480

ἄκεα τ' οὐ βέβαια, τλάμων δέ τις ^{ματάν} παρηγορεῖ. ^{afflictus - consoletur}

μηδέ τις κικλησκέτῳ

στρ. β'.

ξυμφορᾷ τετυμμένος,

485

τοῦτ' ἔπος θροοῦμενος,

ὦ δίκαι, ὦ θρόνοι τ' Ἐρινύων.

the matricide's definition of justice and injury (right and wrong) is to prevail." Δίκαι καὶ βλάβαι might possibly mean "the unjust cause," by a kind of hendiadys: δίκαι τε καὶ βλάβαι never.

471. εὐχερείᾳ, "the bold, unhesitating commission of crime." It is curious to remark how εὐ in comp. goes in a circle from the sense of good to bad. It is, 1st, = "bene," as εὖνους; 2dly, = "facile," as εὐμαθής; 3dly, = "leviter," (as in Prom. V. 17, the word εὐωριάω comes from εὖρος, "taking light heed of," not, as they say, κατ' ἀντίφρασιν); 4thly, = "foolishly," as εὐήθης; 5thly, = "wickedly," as εὐχερής—εἰα.

472. πάντ' ἐφήσω μόρον, "I will permit every kind of murder." Literally, "I will let all murder loose," as Shakespeare, Jul. Cæs. iii. 1, "Cry Havock, and let slip the dogs of war."

479. πέυσεται—παρηγορεῖ. This passage is corrupt in the MSS. It seems best to read ἄκεα δ' for ἄκεα with Schutz. Translate, "And a man shall hear from different quarters, when proclaiming the misfortunes of others (τῶν πέλας), of his own troubles, that cease only to be succeeded by fresh ones; but the remedies are uncertain, and each one who consoles his fellow, is a sufferer himself."—ὑπόδοσιν, "succession;" ὑποδιδόναι is "succedere," just as ἐπιδιδόναι is "procedere."—μόχθων = τῶν αὐτῶν μόχθων: we thus get some meaning out of προφωνῶν τὰ τῶν πέλας κακά.

482. τλάμων τις (sub. τλάμενα) παρηγορεῖ. μάταν is probably an interpolation.

487. Ἐρινύων not Ἐρινύων. See Blomf. Gloss. on ἑλωμένα, Prom. Vinct. 15.

εὐτα παρηγορεῖν ~ cogn. accus. - consoletur
nunciat

te thū effeci -
and wail ταῦτά τις τάχ' ἂν πατήρ
Take accus. ἢ τεκοῦσα νεοπαθῆς *if when, and be*
οἴκτον οἰκτίσσαιτ', ἐπειδὴ πίτνει δόμος δίκας. *is 499*
ἔσθ' ὅπου τὸ δεινὸν εὖ *ant. β.*
καὶ φρενῶν ἐπίσκοπον *consecr. εὐ. εὖ τῆ*
δεῖ μένειν καθημένον·

ξυμφέρει σωφρονεῖν ὑπὸ στένει· *495*
τίς δὲ μηδὲν ^{δενον} ἐν φάει *light*
καρδίας ἀνατρέφων, *nourishing -*
ἡ πόλις βροτός θ' ὁμοίως, ἔτ' ἂν σέβοι δίκαν;

μήτ' ἀναρχτον ^{τε} [οὖν] βίον, *στρ. γ'.*
μήτε δεσποτούμενον, *501*
αἰνέσης.

παντὶ μέσῳ τὸ κράτος θεὸς ὥπασεν·
ἄλλ' ἄλλα δ' ἐφορεύει. *ch. 502*
ξύμμετρον δ' ἔπος λέγω, *reasonable -*
mutip time! *505*

488. ταῦτα. Not, as Scholes. says, "Hæcpropter," but in apposition with οἴκτον = "ad hunc modum." For οἴκτον οἰκτίσαιοτο ἂν is as it were one word = οἰκτρῶς ἂν λέγοι ταῦτα.

492. ἔσθ' ὅπου—καθημένον. Read δεῖ μένειν with Dobree, and translate, "There are cases where Fear ought to remain, exercising a wholesome guardianship over the mind by its presence." Order—ἔσθ' ὅπου τὸ δεινὸν δεῖ μένειν, εἰ καὶ φρενῶν ἐπίσκοπον καθημένον. The Scholiast appears to have so read it, οὐ πανταχῇ τὸ δεινὸν ἀπείναι φρενῶν δεῖ. The sense of the whole passage is quite clear: "Even good men are the better for a wholesome awe: how much more necessary is it to control the evil!" See Agam. 955 on καθημένον.

496. ἐν φάει καρδίας = in lucto corde—"in the gaiety of his heart,"—μηδὲν, scil. δεινόν, comp. 694.

498. ἡ πόλις βροτός τε. This is an unusual construction. Perhaps it was originally εἰς βροτὸν πόλις θ' ὁμοίως. Evidently when Æsch. says τίς—ἀνατρέφων he is thinking of an individual, πόλις θ' ὁμοίως is an after-thought.

500. ἀναρχεταν, Herm.; ἀναρχτον οὖν, Heath, ἀναρχτον βίον, MSS.

504. Transl. "Extremes he regards with an adverse eye."—ἄλλα, scil. "alia quam τὸ μέσον."—ἄλλα, literally "otherwise," hence "adversely," just as ἐτέρως is often used, and "secius" in Latin.

505. ξύμμετρον, "consentaneum huic sententiæ," Pal.

λαῖφος, ὅταν λάβῃ πόνος,
θραυόμενας κεραίαις.

καλεῖ δ' ἀκούοντας οὐ-

ἀντ. δ.

δέν, ἐν μέσῃ δυσπαλεῖ τε δίνῃ. *uh it is ha. in the*

γελαῖ δὲ δαίμων ἐπ' ἀνδρὶ θερμῷ,

530

τὸν οὐποτ' αὐχοῦντ' ἰδὼν ἀμαχάνοις *Q le ou phou = 31*

δύαις λαπαδνόν, οὐδ' ὑπερθέοντ' ἄκραν *coast to the*

δι' αἰῶνος δὲ, τὸν πρὶν ὄλβον *rounding the point*

ἔρματι προσβαλὼν δίκας, *yes*

ᾧλετ' ὄκλαυστος, αἴστος. *uu - u - u* 535

ΑΘ. κήρυσσε, κήρυξ, καὶ στρατὸν κατεργάθου

then εἴτ' οὖν πέλει διατόρος ἡ Τυρσηνικὴ *anacrisis*

σάλπιγξ, βροτείου πνεύματος πληρουμένη,

ὑπέρτονον γήρυμα φαινέτω στρατῷ *noisy*

526. πόνος, an appropriate word in speaking of "shipwreck." So Dem. de Cor. 194, ποιησάντων τῶν σκευῶν ἢ καὶ ξυμπιπέντων ὅλων.

527. κεραία, prop. "the yard-arm," "cornua antennarum."

530. γελαῖ ἐπὶ = ἐπιχαίρει, "exults over."

531. τὸν οὐποτ' αὐχοῦντα, not quite rightly translated by Paley, "qui dicere solebat nunquam ita fore," but "qui nunquam expectabat." So the Schol. τὸν μηδέποτε προσδοκῆσαντα. αὐχῶ is, 1st, to assert confidently; 2d, to expect confidently (as here and in Prom. V. 710); 3d, "to presume," (Monk on Alcest. 95,) thence "to boast." Comp. Agam. 508.

532. λαπαδνόν, Horn. = ἀλαπαδνόν, "weak, helpless." The α makes no change in sense. So we have βληχρός or ἀβληχρός—μέλγω or ἀμέλγω—στάχυς or ἄσταχυς, &c.—ὑπερθέοντ' ἄκραν =

ἀνέχοντα, "keeping his head above water." Herm. compares Eur. Fragm. Archel. iv. ὑπερθεῖν κύματος ἄκραν.

533. Join δι' αἰῶνος ᾧλετο.

537. εἴτ' οὖν πέλει. I have ventured to restore πέλει to the text on the authority of one MS. (the Farnesian). Another also has in the margin to this line the words λείπει πέλει. This seems better than any emendation purely conjectural, as Butler's οὐρανοῦ, which is also tame in sense. In most of the MSS. the line runs thus, εἴτ' οὖν, or ἦτ' οὖν διατόρος Τυρσηνική. Transl. "Let the herald convene the people: and if, in pursuance of this (οὖν), the trumpet, when filled with human breath, be distinctly audible, let that deliver a shrill utterance," &c. The σαλπικτής always made his appearance in summoning the extraordinary popular assembly: see De Coron. 169

πληρουμένου γὰρ τοῦδε βουλευτηρίου, 540
 σιγᾶν ἀρήγει, καὶ μαθεῖν θεσμοὺς ἐμοὺς,
 πόλιν τε πᾶσαν εἰς τὸν αἰανῆ χρόνον,
 καὶ τῶνδ', ὅπως ἂν εὖ καταγνωσθῇ δίκη.

ΧΟ. ἀναξ Ἀπολλον, ὦν ἔχεις αὐτὸς κράτει. 545
 τί τοῦδε σοὶ μέτεστι πράγματος, λέγε.

ΑΠ. καὶ μαρτυρήσων ἦλθον·—ἔστι γὰρ δόμων 550
 ἰκέτης ὃδ' ἀνὴρ, καὶ δόμων ἐφέστιος
 ἐμῶν· φόνου δὲ τοῦδ' ἐγὼ καθάρσιος·—
 καὶ ξυνδικήσων αὐτός· αἰτίαν δ' ἔχω
 τῆς τοῦδε μητρὸς τοῦ φόνου. σὺ δ' εἰσαγε,
 ὅπως ᾗ ἐπίστα· τήνδε κύρωσον δίκην.

ΑΘ. ὑμῶν ὁ μῦθος· εἰσάγω δὲ τὴν δίκην.
 ὁ γὰρ διώκων, πρότερος ἐξ ἀρχῆς λέγων,
 γένοιτ' ἂν ὀρθῶς πράγματος διδάσκαλος.

ΧΟ. πολλὰ μὲν ἐσμεν, λέξομεν δὲ συντόμως· 555
 ἔπος δ' ἀμείβου πρὸς ἔπος ἐν μέρει τιθεῖς.

542. It is quite clear the two things coupled by τε and καὶ are (1st) the general advantage of the Institutions for all time, and (2d) the particular use to which they are now to be applied; viz. to settle this cause: τῶνδε therefore means Orestes and the Furies, the two contending parties.

543. καταγνωσθῇ, "be decided," prop. "against the defendant." But many legal terms, which were originally limited to one technical meaning, came to be used in an extended signification; so ἀπολογία in Demosth. is often "pleading" simply; σένδικος (prop. defendant's counsel) comes to be "any advocate." Comp. vv. 549 and 731.

546. δόμων. The repetition of this

word may have been caused by the poet's carelessness; but I would prefer reading ἔστι γὰρ μολὼν ἰκέτης, as v. 519, αἰδόμενος ἔστι.

549. αὐτός as "idem" in Latin.

551. ὅπως τ' ἐπίστα, comp. Prom. V. 382. Paley reads this verse ὅπως ἐπίστα τήνδ' ὃ κυρώσων δίκην, "Whosoever intends to sanction this suit," which is very probable: the sense is much the same as Hermann's reading, given above.

555. The Schol. on this verse distinctly states the number of the Chorus to be 15; τοῦτο οὐ πρὸς τὰς τρεῖς, ἀλλὰ πρὸς τὸν χορὸν· ἵε' γὰρ ἦσαν. (See Introd. § 7) This overthrows Blomfield's fanciful theory; see on 135.

τὴν μητέρ' εἶπε πρῶτον εἰ κατέκτονας.

OP. ἔκτεινα· τούτου δ' οὔτις ἄρνησις πέλει. *falls in design.*

XO. ἐν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων.

OP. οὐ κειμένῳ πῶ τόνδε κομπάζεις λόγον. *fallen* 560

XO. εἰπεῖν γε μέντοι δεῖ σ' ὅπως κατέκτανες.

OP. λέγω· ξιφουλκῶ χειρὶ πρὸς δέρην τεμών.

XO. πρὸς τοῦ δ' ἐπείσθης, καὶ τίνος βουλεύμασι;

OP. τοῖς τοῦδε θεσφάτοισι· μάρτυρεῖ δέ μοι.

XO. ὁ μάντις ἐξηγεῖτό σοι μητροκτονεῖν; *direct* 565

OP. καὶ δεῦρό γ' αἰεὶ τὴν τύχην οὐ μέμφομαι.

XO. ἀλλ' εἴ σε μάρψει ψῆφος, ἀλλ' ἐρεῖς τάχα.

OP. πέποιθ', ἀρωγὰς δ' ἐκ τάφου πέμπει πατήρ. *animator as yet with*

XO. νεκροῖσί νυν πέπεισθι μητέρα κτανών. *infliction*

OP. δυοῖν γὰρ εἶχε προσβολὰς μiasμάτων. *pollution* 570

XO. πῶς δῆ; δίδαξον τοὺς δικάζοντας τάδε.

OP. ἀνδροκτονοῦσα πατέρ' ἐμὸν κατέκτανεν.

murder

559. τῶν τριῶν παλαισμάτων. A favourite metaphor with all Greek writers. Comp. τριακτῆρ, Agam. 171. The power which the Greeks attached to the *third*, is observable in the *third cup*, to Zeus, see v. 730; the *third fall* in wrestling, in the word τρικυμία ("fluctus decumanus" in Lat.), and many other instances.

560. κειμένῳ, a technical word in wrestling.

565. ἐξηγεῖτο. See Introd. § 36. = "præire verbis," "to dictate," hence to expound, interpret the laws, ceremonies of religion, &c.

568. πέποιθ'. Hermann alters this line to κάμοι' ἀρωγὰς—πέμψει πατήρ, from the Schol. ὡς ὑμῖν (or ὑμᾶς) ἐπεμψεν ἡ μήτηρ, οὕτω βοηθοῦς κάμοι πέμψει δ πατήρ. How frail a foundation to build a new realm upon!

569. πέπεισθι formed as ἴσθι, κέκλυθι, ἄνωχθι, κέκραχθι. The line is ironical.

570. μiasμάτων, not μiasμάτων. Elmsl. on Med. 798, shows that the ancient Greek writers and the tragedians, though they use δύο with a pl. subst., never use δυοῖν. In Agam. 1344, read ἐν δυοῖν οἰμωγμάτοις. Translate, "Yes, (I slew her) because she laid herself open to attack (προσβολὰς εἶχε) for two several crimes;" or, "Two crimes served as points from whence to assail her."—προσβολή is what Thucydides calls ἐπιτελεῖσμα in warfare.

571. Observe the irony of δῆ, implying disbelief.

572. ἀνδροκτονοῦσα may mean simply, "She committed homicide—and in so doing slew my father;" or, as Herm. and Paley take it, "She slew her

- ΧΟ. τοιγὰρ σὺ μὲν ζῆς, ἢ δ' ἐλευθέρα φόνου;
 ΟΡ. τί δ' οὐκ ἐκείνην ζῶσαν ἤλαυνες φυγῇ;
 ΧΟ. οὐκ ἦν ὄμαιμος φῶτος, ὃν κατέκτανεν. 575
 ΟΡ. ἐγὼ δὲ μητρὸς τῆς ἐμῆς ἐν αἵματι;
 ΧΟ. πῶς γάρ σ' ἔθρεψεν ἐντὸς, ὦ μιαῖφονε,
 ζώνης; ἀπεύχει μητρὸς αἷμα φίλτατον;
 ΟΡ. ἦδη σὺ μαρτύρησον, ἐξηγοῦ δέ μοι,
 Ἄπολλον, εἴ σφε σὺν δίκη κατέκτανον.
 δρᾶσαι γὰρ, ὥσπερ ἐστίν, οὐκ ἀρνούμεθα
 ἀλλ' εἰ δικαίως, εἴτε μὴ, τῇ σῇ φρενὶ
 δοκεῖ τόδ' αἷμα, κρίνον, ὥς τούτοις φράσω.
 ΑΠ. λέξω πρὸς ὑμᾶς, τόνδ' Ἀθηναίας μέγαν
 θεσμόν, δικαίως, μάντις ὦν δ' οὐ ψεύσομαι. 585
 οὐπώποτ' εἶπον μαντικοῖσιν ἐν θρόνοις,
 οὐκ ἀνδρὸς, οὐ γυναικὸς, οὐ πόλεως πέρι,
 ὃ μὴ κελεύσῃ Ζεὺς Ὀλυμπίων πατήρ.
 τὸ μὲν δίκαιον τοῦθ', ὅσον σθένει, μαθεῖν,
 βουλῇ πιφανσκῶ δ' ὑμῖν ἐπισπείσθαι πατρός· 590
 ὄρκος γὰρ οὔτι Ζηνὸς ἰσχύει πλέον.
 ΧΟ. Ζεὺς, ὥς λέγεις σὺ, τόνδε χρησμόν ὥπασε

husband," &c. Herm. observes, "Non enim solum maritum interfecit, quæ non erat Orestæ justa occidendi causa—sed etiam patrem ejus: ob id demum a filio eam puniri æquum erat."

573. "She is freed from blood-guiltiness by her death; you live and are not freed," therefore you must suffer punishment.

583. δοκεῖ, supply, πεπράχθαι from δρᾶσαι in v. 581, Pal.

588. κελεύσαι, Herm. for κελεύσει.

589, 590. Translate, "I bid you observe the full force of this just

argument, and follow up the will of Zeus: for even an oath is of less authority than Zeus." The argument is = μὴ θεομαχεῖτε, "Do not let any scruples about the oath you have just taken, induce you to give a verdict contrary to his revealed will, which is of sufficient authority to cancel your oath;" v. 591 should perhaps be translated, "As an object of faith (a thing to swear by) nothing is more sovereign than Zeus." The sense is much the same. —ὑμῖν for ὑμᾶς so Antig. 846.

the will of Zeus which is that
 you must observe the full force of this just

ΑΠ. οὐ γάρ τι ταῦτόν, ἄνδρα γενναῖον θανεῖν 595
διοσδότοις σκήπτροισι τιμαλφούμενον, 10. II 100 -

ἀπὸ στρατείας γὰρ μιν ἡμποληκότα τιναι = , and
τὰ πλείστ' ἄμεινον εὐφροσιν δεδεγμένη,

δροίτῃ περῶντι λουτρὰ καπὶ τέρματι
φᾶρος παρεσκήνωσεν, ἐν δ' ἀτέρμονι
κόπτει πεδήσας ἄνδρα δαιδάλω πέπλω.

ἀνδρὸς μὲν ὑμῖν οὗτος εἴρηται μόρος
τοῦ παντοσέμνου, τοῦ στρατηλάτου νεῶν·
ταύτην τοιαύτην δ' εἶπον, ὥς δηχθῇ λεῶς, *improbae* *ut* *ne*
ὅσπερ τέτακται τήνδε κυρῶσαι δίκην.

than bad. The same metaphor is in
Theb. 540, *πυηλεύει μάχην*.

603—605. The construction is rightly given by Paley. φᾶρος παρεσκήνωσε ὁροῖτῃ περῶντι αὐτῷ λουτρῷ καὶ ἐπὶ τέρματι. Transl. "But as he was bathing, she threw a robe over the tub, extending to the very extremity of the bath (scil. τῶν λουτρῶν), and smote her husband, when she had fettered him with embroidered drapery from which he could not escape."—παρεσκήνωσε, lit. "drew as a curtain over."—περῶντι λουτρῷ, simply "bathing," not "passing through the bath-room," for so Clytemnestra could not have taken him at advantage.—ἀτέρμονι, lit. "of which he could not find the end."

608. "And I have painted her in

601, 299. The MSS. reading need not be disturbed. Translate, "When he returned from his campaign, having dealt in it for the most part rather profitably than otherwise (ἀμεινον), she received him with kind words" (sub. λόγοις τοῖς εὐφροσιν.)—ἡμποληκόντα ἀμεινον, lit. "having made a tolerable bargain of it," i.e. with results good rather

ΧΟ. πατρὸς προτιμᾷ Ζεὺς μόρον, τῷ σῶ λόγῳ· 610
αὐτὸς δ' ἔδησε πατέρα πρεσβύτην Κρόνον.

πῶς ταῦτα τούτοις οὐκ ἐναντίως λέγεις;
ὕμᾱς δ' ἀκούειν ταῦτ' ἐγὼ μαρτύρομαι. *call to witness*

ΑΠ. ὦ παντομισῇ κνώδαλα, στύγη θεῶν,
read πέδας μὲν ἂν λύσειεν, ἔστι τοῦδ' ἄκος, 615

καὶ κάρτα πολλὴ μηχανὴ λυτήριος·
ἀνδρὸς δ' ἐπειδὴν αἰμ' ἀνασπάσῃ κόνις,
ἄπαξ θανόντος οὐτις ἐστ' ἀνάστασις.

blow τούτων ἐπὶ πᾶσιν οὐκ ἐποίησεν πατὴρ *charms to cure*
οὐμός· τὰ δ' ἄλλα πάντ', ἄνω τε καὶ κάτω 620
στρέφων, *turns* τίθησιν, οὐδὲν ἀσθμαίνων μένει. *by his side*

ΧΟ. πῶς γὰρ τὸ φεύγειν τοῦδ' ὑπερδικεῖς, ὄρα· *advocate*
τὸ μητρὸς αἰμ' ὁμαιμον ἐκχέας πέδῳ,
ἔπειτ' ἐν Ἀργεὶ δώματ' οἰκήσει πατρός;
ποίοισι βωμοῖς χρώμενος τοῖς δημίοις; 625

translating ποία δὲ χέρνιψ φρατόρων προσδέξεται;
what

ΑΠ. καὶ τοῦτο λέξω, καὶ μάθ' ὥς ὀρθῶς ἐρῶ.
οὐκ ἔστι μήτηρ ἢ κεκλημένου τέκνου *al η-*

such strong colours, that the judges may be stung with indignation." δηχθῆ, this word is more usually applied to "grief" metaphorically, as Arist. Acharn. 1.

615. λύσειεν—soil. μηχανὴ λυτήριος.

619. ἐπὶ πᾶσιν, compare Agam. 989, where see Blomf. Glora.

620, 621. τὰ δ' ἄλλα—μένει. "All things else he disposes at will, turning them this way and that, (upside down,) nor is he at all fatigued by the exertion."—οὐδὲν ἀσθμαίνων, the exact opposite to the Homeric κοσπύνων. Compare

Suppl. 93, πᾶν ἔκγονον δαιμόνιον.

622. πῶς—ὄρα. "See now on what conditions your advocacy gains acquittal for the defendant here." The word γὰρ implies an ellipse of this kind: "Suppose the defendant acquitted through your advocacy, acquittal is useless to him: for see what will be the result of it."

627, seq. Euripides has adopted this curious line of argument, Orest. 553. Introd. § 37.

628. κεκλημένου τέκνου, "Of her so-called child." Herm. would read ἢ κεκλημένην.

τοκεὺς, τροφὸς δὲ ^{embryo} κύματος νεοσπόρου·

τίκτει δ' ὁ θρώσκων, ἢ δ' ἅπερ ξένω ξένη 630

ἔσωσεν ἔρνος, οἷσι μὴ βλάβῃ^{ενός} θεός. ^{and vel in case of all these}

τεκμήριον δὲ τοῦδέ σοι δείξω λόγου·

πατὴρ μὲν ἂν γένοιτ' ἄνευ μητρός· πέλας

μάρτυς πάρεστι παῖς Ὀλυμπίου Διός,

οὐδ' ἐν σκότοισι νηδύος τεθραμμένη, 635

ἀλλ' οἶον ἔρνος οὔτις ἂν τέκοι θεός.

ἐγὼ δὲ, Παλλάς, τᾶλλα θ', ὥς ἐπίσταμαι,

τὸ σὸν πόλιμα καὶ στρατὸν τεύξω μέγαν, ^{will make}

καὶ τόνδ' ἐπεμψα σῶν δόμων ἐφέστιον,

ὅπως γένοιτο πιστὸς εἰς τὸ πᾶν χρόνου, 640

καὶ τόνδ' ἐπ^εκ^ητήσαιο σύμμαχον, θεά,

καὶ τοὺς ἔπειτα, καὶ τὰδ' αἰανῶς μένοι <sup>ήρεις. παρ' ἡμῶν λέγ-
τε</sup>

στέργειν τὰ πιστὰ τῶνδε τοὺς επισπόρους. <sup>πείθειν. παρ' ἡμῶν λέγ-
τε</sup>

ΑΘ. ἤδη κελεύω τούσδ' ἀπὸ γνώμης φέρειν ^{λέω}
ψῆφον δικαίαν, ὥς ἅλις λελεγμένων. 645

ΧΟ. ἡμῖν μὲν ἤδη πᾶν τετόξευται βέλος·

629. κύματος νεοσπόρου, "the fresh impregnation."

631. ἔσωσεν. The aorist here has its original indefinite sense, "is wont to entertain and preserve the germ, in cases where heaven doth not cripple it;" comp. v. 721.—οἷσι, lit. "in the cases of those fathers, to whom," &c.

635. This οὐδὲ is difficult to explain. Paley makes out the sense thus, "Here is Zeus' daughter—not only not begotten by a mother (in the sense in which the male is said to beget), but not even nurtured in the womb, as all other creatures are." Herm. supposes a line omitted before v. 635. We might read

οὐκ with Schutz, or understand οὐδὲ in the sense of "not at all," as Thucyd. iv. 84, ἦν δὲ (ὁ Βρασίδας) οὐδὲ δδύνατος, ὡς Λακεδαιμόνιος, εἰπεῖν,—"he was by no means wanting in eloquence for a Lacedæmonian."

642. καὶ τὰδ', "And that this compact may remain to all eternity for the posterity of the persons here present to acquiesce in."—τῶνδ', the Argives and Athenians, as represented by Orestes and the Jury.

644. ἀπὸ γνώμης, "according to (or, as we sometimes say, 'after,') their real opinion." Comp. Ion, 1313, arguing from which passage Blomf. thinks δικαίαν should be read here.

μένω δ' ἀκούσαι, πῶς ἄγὼν κριθήσεται.

ΑΘ. τί γάρ; πρὸς ὑμῶν πῶς τιθείσ' ἄμομφος ὦ;

ΧΟ. ἠκούσαθ' ὧν ἠκούσατ', ἐν δὲ καρδίᾳ
ψῆφον φέροντες ὄρκον αἰδεῖσθε, ξένοι.

ΑΘ. κλύοιτ' ἂν ἤδη θεσμὸν, Ἀττικὸς λεῶς, ^{ἐν} ^{κατὰ}
πρώτας δίκας κρίνοντες αἵματος χυτοῦ.
ἔσται δὲ καὶ τὸ λοιπὸν Αἰγείῳ στρατῷ ^ἡ ^{ἐν} ^{κατὰ}
ἀεὶ δικαστῶν τοῦτο βουλευτήριον.

πάγον δ' Ἀρειον τόνδ', Ἀμαζόνων ἔδραν
σκηνάς θ', ὅτ' ἦλθον Θησέως κατὰ φθόνον ^{ἐν} ^{κατὰ}

στρατηλατοῦσαι, καὶ πόλιν νεόπολιν
τῇνδ' ὑψίπυργον ^{ἐν} ^{κατὰ} ἀντεπυργώσαν τότε,

Ἀρει δ' ἔθουν, ἐνθεν ἔστ' ἐπώνυμος ^{ἐστ.} ^{ἐν}

πέτρα πάγος τ' Ἀρειος ἐν δὲ τῷ σέβας
ἀστῶν, φόβος τε ξυγγενῆς τὸ μὴ ἄδικεῖν ^{κρίνει}

σχήσει, τό τ' ἡμᾶρ καὶ κατ' εὐφρόνην ὁμῶς,

αὐτῶν πολιτῶν μὴ ^{ἐν} ^{κατὰ} πικραίνοντων νόμους, ^{πολλ.}

κακαῖς ἐπιρροαῖσι· βορβόρῳ δ' ὕδωρ

648, 649. The Chorus will as yet
accept of no half-terms from Pallas.
Instead of noticing her deprecatory
remark, they turn to the Jury with
confidence.

650. Join ἐν καρδίᾳ αἰδεῖσθε.

655. πάγον τόνδε. Pallas here points
to the stage-picture, or *περίκτορ*, on
which the Areopagus was delineated.
(*Introd.* § 14.)

Id. Ἀρειον. Dind. and Herm. read
ὕρειον. The construction is somewhat
confused here. The common way of
explaining this passage is to make
πάγον τόνδε an accusative pendens, as if
Æsch. intended to have added a verb
to govern it at the end of the sentence,
such as σχήσειν βάλωμαι τὸ μὴ ἄδικεῖν.

But Paley rightly observes that
ἦλθον—καὶ ἀντεπύργωσαν τότε would
very harsh. His interpretation is
better: πάγον δ' Ἀρειον τόνδε καὶ
νεόπολιν τῇνδε (= ἀκρόπολιν) τότε
ἐπύργ. Ἀμαζόνες, ὅτ' ἦλθον, &c. "the
hill of Area, the tented station of
Amazons, and this high towering A-
ropolis, they (the invaders) built up
post of offence, at the time when
came campaigning in pursuance
their quarrel with Theseus."

661. ξυγγενῆς, "innate," or
haps, "cognate," for—ἐν δέοις, ἐν
αἰδέσις.

663. ἐπικραίνοντων, (Steph.) "re-
vived the citizens themselves do
introduce reforms into the laws."

λαμπρὸν μαιίνων, οὐποθ' εὐρήσεις ποτόν. 665

τὸ μήτ' ἀναρχον μήτε δεσποτούμενον

ἄστοις περιστέλλουσι βουλεύω σέβειν,

καὶ μὴ τὸ δεινὸν πᾶν πόλεως ἔξω βαλεῖν.

τίς γὰρ, δεδοικῶς μηδὲν, ἔνδικος βροτῶν;

τοιούνδε τοι ταρβοῦντες ἐνδίκως σέβας, 670

ἔρυμά τε χώρας καὶ πόλεως σωτήριον

ἔχοιτ' ἂν, οἷον οὐτις ἀνθρώπων ἔχει

οὐτ' ἐν Σκύθησιν, οὔτε Πέλοπος ἐν τόποις.

κερδῶν ἄθικτον τοῦτο βουλευτήριον,

αἰδοῖον, ὀξύθυμον, εὐδόντων ὑπὲρ

εγρηγορὸς φρούρημα γῆς καθίσταμαι.

ταύτην μὲν ἐξέτειν' ἐμοῖς παραίνεσιν

ἄστοιςιν εἰς τὸ λοιπὸν ὀρθοῦσθαι δὲ χρή,

καὶ ψῆφον αἶρειν, καὶ διαγνῶναι δίκην,

αἰδουμένοις τὸν ὄρκον. εἴρηται λόγος. 680

ΧΟ. καὶ μὴν βαρεῖαν τήνδ' ὁμιλίαν χθονὸς

666. Comp. v. 500. τὸ μήτ' ἀναρχον—the accusatives belong partly to περιστέλλουσι, partly to σέβειν, "I recommend the citizens to embrace and respect," &c. Porson reads περιστέλλουσα, "I invest the citizens with," &c.

673. = οὐτ' ἐν Ἑλλασιν οὔτε βαρβάρους, Paley. But the felicity of the Scythians and Peloponnesians was proverbial. Comp. Soph. Œd. Col. 695, ἔστιν δ' οἷον ἐγὼ γὰρ Ἀσίας οὐκ ἐπακούω, οὐδ' ἐν τῇ μεγάλῃ Δωρίδι νάσθαι Πέλοπος πάποτε βλαστὸν φύτευμα' ἀχείρωτον ἐγχεῶν δαΐων.

674. ἄθικτον—active; "never touching bribes."

675. εὐδόντων—εγρηγορὸς, "careful in behalf of the careless," or it may be

literally, "holding their sittings at night (comp. 662) in behalf of the sleeping citizens," in accordance with the idea that the Areopagites sat by night, so as not to be moved to pity by the sight of the criminal;

678. ὀρθοῦσθαι, simply to arise.

680. αἰδουμένους. Canter and Herm. for αἰδουμένοις.

681. Before this, and each of the following Disticha, one of the Areopagites rises, and drops his calculus into the urn. Their number was therefore twelve. See Introd. § 6.

681. καὶ μὴν, "look you;" generally = "En" in tragedy, when a new-comer appears on the stage;—here, calls attention, not to the coming person, but the coming advice.—ὁμιλίαν, see on 384.

ξύμβουλός εἰμι μηδ' αὖτις ἀτιμάσαι.

ΑΠ. κἄν γ' οὖγε χρησμοὺς τοὺς ἐμοὺς τε καὶ Διὸς
ταρβείν κελεύω, μῆδ' ἀκαρπύτους κτίσαι.

ΧΟ. ἀλλ' αἵματι γὰρ πράγματ', οὐ λαχόν, σέβεις,
μαντεῖα δ' οὐκ ἔθ' ἀγνὰ μαντεύσει μένων.

ΑΠ. ἦ καὶ πατήρ τι σφάλλεται βουλευμάτων,
πρωτοκτόνοισι προσηγορίαις Ἰξίωνος;

ΧΟ. λέγεις· ἐγὼ δὲ μὴ τυχοῦσα τῆς δίκης,
βαρεῖα χώρα τῇδ' ὁμιλήσω πάλιν.

ΑΠ. ἀλλ' ἐν τε τοῖς νέοισι καὶ παλαιτέροις
θεοῖς ἄτιμος εἰ σύ· νικήσω δ' ἐγώ.

ΧΟ. τοιαῦτα δρῶσας καὶ Φέρητος ἐν δόμοις,
Μοῖρας ἔπεισας ἀφθίτους θεῖναι βροτοὺς.

ΑΠ. οὐκ οὖν δίκαιον τὸν σέβοντ' εὐεργετεῖν,
ἄλλως τε πάντως χῶτε δεόμενος τύχῃ;

ΧΟ. σύ τοι παλαιὰς διανομήας καταφθίσας
οἶνον παρηπάτησας ἀρχαίας θεάς.

ΑΠ. σύ τοι τάχ', οὐκ ἔχουσα τῆς δίκης τέλος,
ἐμεῖ τὸν ἰὸν οὐδὲν ἐχθροῖσιν βαρύν.

684. μένων, 'If you remain in your
torment,' which Orestes' presence has
defend. Not as Paley, "circa hoc ne-
potum vocatibus." Herm. μένων.

687. Apollo's argument a full would
be "Zeus attributes in τὸ βουλεύσασθαι,
'to will,' τὸ μὴ μαντεύσασθαι. Neither
to will nor my oracles are impaired
σφάλλεται by harbouring suppliants."

πρωτοκτόνοισι, hyperl. for πρωτοτροπαῖς
τῶν πρωτοκτόνων Ἰξίωνος, comp. 304, 517.
—Ἰξίωνος, comp. 419.

693. τοιαῦτα δράσας. Weisak. and
Herm. for τοιαύτ' δράσας.

694. ἀφθίτους βροτοῦς, soil Phoeni-
an A. but not though he was not ite-

truly made immortal. See Eur. Alcest.
int.

696. χῶτε—τύχῃ. The optative is
used, because χῶτε = καὶ εἰ ποτε. See
Jelf, Gr. Gr. § 344. Paley compares
Antig. 808, (Ed. R. 315).

697. The old reading διανομήας was
suspicious, from φ. χαλαρὸν θῆας following
in the next verse. There is little doubt
that Hermann is right in reading δια-
νομήας from the Schol. on Eur. Alcest.
12, who quotes the lines thus —ἀνδρῶν
ἀνδρῶν Εὐμενίδων.

τοιαῦτα δράσας καὶ Φέρητος ἐν δόμοις
ἐπεισας ἀφθίτους βροτοῦς Ἰξίωνος
οἶνον παρηπάτησας ἀρχαίας θεάς
οὐκ οὖν πᾶσι καὶ ἀφθίτους ἀρχαίας θεάς

- ΧΟ. ἐπεὶ καθιππάζει με πρεσβῦτιν νέος,
 δίκης γενέσθαι τῇσδ' ἐπήκοος μένω,
 ὥς ἀμφίβουλος οὔσα θυμοῦσθαι πόλει. *consequ. d.*
 ΑΘ. ἐμὸν τόδ' ἔργον, λοισθίαν κρῖναι δίκην. *3ου μίση*
 ψῆφον δ' Ὀρέστη τήνδ' ἐγὼ προσθήσομαι. *705*
 μήτηρ γὰρ οὔτις ἐστὶν ἢ μ' ἐγείνατο. *debetur ei*
 τὸ δ' ἄρσεν αἰνῶ πάντα, πλὴν γάμου τυχεῖν,
 ἅπαντι θυμῷ, κάρτα δ' εἰμὶ τοῦ πατρός.
 οὔτω γυναικὸς οὐ προτιμήσω μόρον,
 ἄνδρα κτανούσης δωμάτων ἐπίσκοπον. *710*
 νικᾷ δ' Ὀρέστης, καὶν ἰσόψηφος κριθῇ.
 ἐκβάλλεθ' ὥς τάχιστα τευχέων πάλους, *715*
 ὅσοις δικαστῶν τοῦτ' ἐπέσταλται τέλος. *death*
 ΟΡ. ὦ Φοῖβ' Ἀπολλον, πῶς ἀγὼν κριθήσεται;
 ΧΟ. ὦ Νύξ μέλαινα μήτηρ, ἄρ' ὀρᾷς τάδε; *715*
 ΟΡ. νῦν ἀγχόνης μοι τέρματ', ἢ φάος βλέπειν. *death*
 ΧΟ. ἡμῖν γὰρ ἔρρειν, ἢ πρόσω τιμὰς νέμειν; *720*
 ΑΠ. πεμπάζετ' ὀρθῶς ἐκβολὰς ψήφων, ξένοι,
 τὸ μὴ ἔδικεῖν σέβοντες ἐν διαιρέσει. *720*
 ΧΟ. γνώμης δ' ἀπούσης πῆμα γίγνεται μέγα, *720*
 βαλοῦσά τ' οἶκον ψήφος ὥρθωσεν μία. *by ito t*

703. ἀμφίβουλος—θυμοῦσθαι, an elliptical construction: expressed in full, would be εἴτε θυμοῦσθαι πρέπει εἴτε μή.

705. ψῆφον. We are not to suppose from this that Pallas actually places her calculus in the urn, either here or at v. 722. See Introduct. § 35.

708. κάρτα—πατρός, "and am entirely on the side of the father." Comp. Eur. El. 1103.

711. νικᾷ δ' Ὀρέστης. Because the casting vote was supposed to be given in his favour.

716. ἀγχόνης. A proverbial word for any extremity of woe, disaster, or annoyance. Arist. Acharn. 60, ταῦτα δὴτ' οὐκ ἀγχόνη; here, as the Schol. says, νῦν μοι ζῶη ἢ θανάτου τέλος.

718. ἐκβολὰς ψήφων = ψήφους ἐκβεβλημένους. So in Soph. Antig., δικέλλης ἐκβολή = γῆ ἐπὶ δικέλλης ἐκβεβλημένη.

720. γνώμης, "discretion," scil. in counting out the votes.

721. βαλοῦσα—ὥρθωσεν μία, a proverb = ἔβαλέ τε καὶ ὥρθωσεν. Transl. "The difference of one vote hath ere now

ΑΘ. ἀνὴρ ὃδ' ἐκπέφενγεν αἵματος δίκην·
ἴσον γάρ ἐστι τὰρίθμημα τῶν πάλων.

ΟΡ. ὦ Παλλὰς, ὦ σώσασα τοὺς ἐμοὺς δόμους,
καὶ γῆς πατρώας ἐστερημένον σύ τοι

725

κατόκισάς με, καί τις Ἑλλήνων ἐρεῖ, *manu*

κεν Ἀργεῖος ἀνὴρ αὐθις, ἐν τε χρήμασιν
οἰκεῖ πατρώοις, Παλλάδος καὶ Λοξίου

ἑκατι, καὶ τοῦ πάντα κραίνοντος τρίτου
Σωτήρος, ὅς, πατρώον αἰδεσθεῖς μόρον,

730

σώζει με, μητρὸς τάσδε *αὐτοῦ* συνδίκους ὀρών.

καὶ ἐγὼ δὲ χώρα τῇδε καὶ τῷ σῷ στρατῷ
τὸ λοιπὸν εἰς ἅπαντα πλειστήρη χρόνον

ὀρκωμοτήσας νῦν ἅπειμι πρὸς δόμους,

μήτοι τιν' ἄνδρα δεῦρο πρυμνήτην *καὶ* χθονὸς

735

ἐλθόντ' ἐποίσειν εὖ κεκασμένον δόρυ.

αὐτοὶ γὰρ ἡμεῖς ὄντες ἐν τάφοις τότε

τοῖς τὰμὰ παρβαίνουσι νῦν ὀρκώματα

καὶ ἀμηχάνοισι πράξομεν δυσπραξίαις,

ὁδοὺς ἀθύμονας καὶ παρόρνιθας πόρους

740

τιθέντες, ὥς αὐτοῖσι μεταμέλη πόνος·

ὅτι καὶ ἡμεῖς

o'earthrown or lifted up a house." Scholefi. compares Thueyd. v. 8, fin., but the true reading of that passage is difficult to determine.—ὄρθωσε, aorist indef. as above, 631.

730. τρίτου Σωτήρος. See Introd. §§ 51, 52. The allusion is probably to the third cup, which was always drunk to Zeus Soter. Agam. 1355.

731. συνδίκους. See on v. 543.

732. On the Argive alliance see Introd. §§ 81, 82.

733. πλειστήρης. An augmentative

form from πλεῖστος, as ἰσθήρης, Iph. T. 1472, from ἴσος, μεσήρης, Ion, 910, from μέσος.

735. χθονός, scil. Ἀργείας.—εὖ κεκασμένον, "bene instructum," Paley, as Equit. 685.

738. Join τὰ ἐμὰ νῦν ὀρκώματα, and constr. πράξομεν ὡς μεταμέλη, "efficiamus ut poeniteat."—αὐτοῖσι. Hermann observes, "Quoniam dativus παραβαίνουσι jam pene memoriae audientium excedisse debebat, propterea poeta eum repetit per pronomem αὐτοῖσι."

καὶ *μετὰ* *καὶ* *μετὰ*

ὀρθουμένων δὲ, καὶ πόλιν τὴν Παλλάδος
 τιμῶσιν αἰεὶ τήνδε συμμαχῶ δορί, *det. T. 1. 1. 1.*
 αὐτοῖσιν ἡμεῖς ἐσμεν εὐμενέστεροι. *in exspect. p. 1. 1. 1.*
 καὶ χαῖρε καὶ σὺ, καὶ πολιισσοῦχος λεῶς, 745
 πάλαισμι' ἄφυκτον τοῖς ἐναντίοις ἔχοις, *in exspect. p. 1. 1. 1.*
 σωτήριόν τε καὶ δορὸς νικηφόρον.

ΧΟ. ἰὼ θεοὶ νεώτεροι, παλαιοὺς νόμους *my. my.*
 καθιππάσασθε, κακ' χερῶν εἴλεσθέ μου.
 ἐγὼ δ' ἄτιμος ἅ τάλαινα βαρύκοτος, 750
 ἐν γὰρ τᾷδε, φεῦ,
 ἰὸν, ἰὸν ἀντίπενθῃ

μεθεῖσα καρδίας, σταλαγμόν, χθονὶ
 ἄφορον· ἐκ δὲ τοῦ λιχὴν ἄφυλλος,
 ἄτεκνος, ὦ δίκαια, πέδον ἐπισύμενος, 755
 βροτοφθόρους κηλίδας ἐν χώρᾳ βαλεῖ.

(στενάζω; τί ρέξω; γένωμαι· *h. acclim. aut -*
 δύσοιστα πολίταις; *h. acclim. aut -*
 ἔπαθον· *h. acclim. aut -*

742. ὀρθουμένων δὲ suppl. τῶν πραγμάτων, Gen. abs. "If things go straight;" opp. to παρβαίνουσι.

744. There is no need to alter this line with Herm., the present ἐσμεν is just as good Greek as the future ἐσόμεθ', or the optat. εἴμεν. Transl. "In case the citizens honour—we are more kindly disposed to them than before;" i.e. "the result is that we," &c.

747. Exeunt Orestes and Apollo. The Areopagites remain, for in v. 909 Pallas says ἡ τὰδ' ἀκούετε, πόλεως φρούριον;

753. ἀντίπενθῃ, "the equivalent, counterpart of woe."

753-4-5. Dochmiacs: καρδίας is a dissyll. as Suppl. 68, Theb. 277,

(Paley) — ἀφορον, "causing sterility to."

757. The true reading and punctuation of this and the following lines is not easy to ascertain. I have followed Hermann, except in changing γένωμαι to γελῶμαι. Supply τί το γένωμαι, from τί ρέξω, as in Eurip. Ion, 1446, τίς αὐδὰν ἄδω, βοάω; and translate "What am I to do? what is to become of me? My sufferings shall prove disastrous to the citizens." On the last line, the Scholiast says, εἰπὼν γὰρ· "δύσοιστα ἔπαθον," ἐπήγαγε πολίταις, ἵνα ἡ πολίταις δύσοιστα ὄντα. The MSS. have ἔπαθον. I cannot believe that δύσοιστα is a nom. fem. as Muller and Paley say

ἰὼ, μεγάλα τοι, κόραι δυστυχεῖς
Νυκτὸς ἀτιμοπενθεῖς.

760

ΑΘ. ἔμοι πίθεσθε μὴ βαρυστόνως φέρειν
οὐ γὰρ νενίκησθ', ἀλλ' ἰσόψηφος δίκη
ἐξῆλθ' ἀληθῶς, οὐκ ἀτιμία σέθεν.
ἀλλ' ἐκ Διὸς γὰρ λαμπρὰ μαρτύρια παρῆν,
αὐτός θ' ὁ χρήσας αὐτὸς ἦν ὁ μαρτυρῶν, 765
ὥς ταῦτ' Ὀρέστην δρῶντα μὴ βλάβας ἔχειν.
ὑμεῖς δέ τοι γῇ τῇδε μὴ βαρὺν κότον
σκήψητε, μὴ θυμοῦσθε, μηδ' ἀκαρπίαν — δαιμόνια
τεύξητ', ἀφείσαι †δαιμόνων σταλάγματ', *divine*
βρωτῆρας αἰχμὰς σπερμάτων ἀνημέρους 770
ἐγὼ γὰρ ὑμῖν πανδίκως ὑπίσχομαι,
ἔδρας τε καὶ κευθμῶνας ἐνδίκου χθονός,
λιπαροθρόνοισιν ἡμένας ἐπ' ἐσχάrais, *αἴται*
ἔξιν, ὑπ' ἀστῶν τῶνδε τιμαλφουμένας.

ΧΘ. ἰὼ θεοὶ νεώτεροι, παλαιοὺς νόμους

775

759. μεγάλα τοι probably carries on the idea in ἀπαθόν,—"Much I wot, have the ill-fated daughters of Night suffered." Otherwise we must take μεγάλα adverbially with δυστυχεῖς, which is harsh.

763. ἀληθῶς, "Really equal, though apparently against you:" for the Jury were equally divided: my casting vote made the difference.

765. ὁ χρήσας. Turneb. MSS. ὁ θήσας—Herm. reads ὁ φήσας from the Schol., ἔφασκε γὰρ ὁ Ἀπόλλων γνώμη Διὸς μαντεύεσθαι. αὐτὸς—αὐτὸς, Æsch. frag. ap. Plat. Remp. II. fin. ὁ δ' αὐτὸς ὕμνων αὐτὸς ἐν βοῇ παρὼν Αὐτὸς τὰδ' εἶπεν αὐτὸς ἐστὶν ὁ κτανὼν τὸν παῖδα τὸν ἐμόν. Comp. Xen. Anab. III. 2, and Blomf.

in Linwood's edit. of Æsch.

767. ται, Herm. for τῇ.

768. σκήψητε, Elms. on Med. 93 for σκήψησθε. Observe the change of tense in σκήψητε—θυμοῦσθε. The aorist expresses an action done suddenly, and at once accomplished: the present, its continuance;—"Visit not this land with the lightning of your heavy resentment—do not continue in anger." Herm. thinks from μὴ θυμοῦσθε to τεύξητ' an interpolation.

769. δαιμόνων is unintelligible. Musg reads πνευμόνων, which makes the sense clear. Herm. δαίτων σταλαγμάτων—αἰχμὰς as Agam. 467, "influences."

773. λιπαροθρόνοισιν ἐσχάrais, "altars that make shining thrones for you."

καθιππάσασθε, καὶ κ' χερῶν εἴλεσθέ μου.

ἐγὼ δ' ἄτιμος ἂ τάλαινα βαρύκοτος,

ἐν γὰρ τᾷδε, φεῦ,

ἰὸν, ἰὸν ἀντιπενθῇ

μεθεῖσα καρδίας σταλαγμὸν, χθονὶ

780

ἄφορον· ἐκ δὲ τοῦ λιχὴν ἄφυλλος,

ἄτεκνος, ὧ δίκαια, πέδον ἐπισύμενος,

βροτοφθόρους κηλίδας ἐν χώρᾳ βαλεῖ.

στενάζω; τί ῥέξω; γένωμαι;

δυσοίστα πολίταις ἄπαθον·

785

ἰὼ, μεγάλα τοι, κόραι δυστυχεῖς

Νυκτὸς ἀτιμοπενθεῖς.

ΑΘ. οὐκ ἔστ' ἄτιμοι, μηδ' ὑπερθύμως ἄγαν

θεαὶ βροτῶν στήσητε δύσκηλον χθόνα.

καὶ γὰρ πέποιθα Ζηνὶ, καὶ τί δεῖ λέγειν;

790

καὶ κηλίδας οἶδα δωμάτων μόνη θεῶν,

ἐν ᾧ κεραυνὸς ἐστὶν ἐσφραγισμένος· *when*

ἀλλ' οὐδὲν αὐτοῦ δεῖ· σὺ δ' εὐπειθὴς ἐμοὶ

γλώσσης ματαιίας μὴ ἔκβάλῃς ἐπὶ χθόνα *causing*

καρπὸν, φέροντα πάντα μὴ πράσσειν καλῶς. *795*

κοίμα κελαινοῦ κύματος πικρὸν μένος, *and*

ὥς σεμνότιμος καὶ ξυνοικήτωρ ἐμοί· *and*

πολλῆς δὲ χώρας τῇσδ' ἔτ' ἀκροθίνια,

789. θεαὶ βροτῶν, antithetical.—“God-
desses in a quarrel with mortals,”—a
quarrel unworthy of you.—στήσητε,
simply “make,” as Soph. Œd. Col. 1041,
πρὶν ἢ σε τῶν σῶν κύριον στήσω τέκνων,
and καταστήσω, Antig. 657.—δύσκηλον,
“sterile,” lit. “difficult to be charmed,”
comp. ἀνήμερον χθόνα, v. 14.

791. δωμάτων—ἐν ᾧ. Herm. would
read δώματος. Schutz *in ois*. Needless:
for the construction (generally termed
πρὸς τὸ νοούμενον) is a common one—
ἐν ᾧ = οἷ.

793. οὐδὲν δεῖ. Because I hope to
effect my object by persuasion, so that
an appeal to force will be unnecessary

θύῃ πρὸ παίδων καὶ γαμηλίου τέλους,
ἔχουσ' ἐς αἰεὶ τόνδ' ἐπαινέσεις λόγον.

800

ΧΟ. ἐμὲ παθεῖν τάδε, φεῦ,
ἐμὲ παλαιόφρονα, κατὰ τε γᾶν οἰκεῖν
ἀτίετον, φεῦ, μύσος.

πνέω τοι μένος ἅπαντ' ἀ τε κότον.

οἱ οἱ, δᾶ, φεῦ.

803

τίς μ' ὑποδύεται πλευρὰς ὀδύνα;

θυμὸν αἶε, μάτερ

Νύξ· ἀπὸ γάρ με τιμᾶν

δαναιᾶν θεῶν

δυσπύλαμοι παρ' οὐδέν ἦραν δόλοι.

ΑΘ. ὀργὰς ξυνόίσω σοι· γεραιτέρα γὰρ εἶ.

810

[καίτοι σὺ μὲν κάρτ' εἶ γ' ἐμοῦ σοφωτέρα,]

φρονεῖν δὲ κάμοι Ζεὺς ἔδωκεν οὐ κακῶς.

799. πρὸ here = ὑπὲρ, as Agam. 980, τὰ μὲν πρὸ κτησίων κτημάτων = "para pro reliquis morcibus." In such expressions as μάχεσθαι πρὸ παίδων—ὀλέσθαι πρὸ πόλης, the sense of ὑπὲρ may easily be connected with the usual local sense of πρὸ—"to fight standing in front of."

802. κατὰ γᾶν, "in terrâ," Pal. But it is very questionable whether κατὰ γᾶν could be thus used with a verb so decidedly expressive of rest as οἰκεῖν, and Hermann's correction of οἰχνεῖν should not be overlooked: κατὰ γᾶς would destroy the whole force of the passage; as the Furies complain that they will be obliged to dwell on earth by the proposal of Pallas.

806. "Versus 1 herocrateus, sequente clausula choriambicâ, et duo ultimi

dochmiaci sunt," Paley. Hermann alters the metrical arrangement of these lines, dividing them between eight different choreutæ.

808. δαναιᾶν. The MSS. read this word in various ways; δαμαίων—δαμαίαν—δαμίας—Turneb. conjectured δαμίαν, which the Scholast evidently read (δαμίαν τὴν δημοσίαν). Herm. reads τιμᾶν δμᾶν, as 226, τιμὰς σὺ μὴ σύντεμε τὰς ἐμὰς λόγῳ. But Dindorf's correction, δαναιᾶν θεῶν, seems preferable; as γέρας παλαίων in v. 386.

809. Join δόλοι θεῶν, and translate, "Irresistible treachery on the part of Gods, hath reduced me from my ancient privileges to a mere cipher." So παρ' οὐδέν εἰργάσω, 204; παρ' οὐδέν ἔθεντο, Agam. 221.

811. This line is an interpolation;

ὕμεις δ' ἐς ἀλλόφυλον ἐλθοῦσαι χθόνα
γῆς τῆσδ' ἐρασθήσεσθε· προὔννέπω τάδε.

οὐπιρρέων γὰρ τιμώτερος χρόνος

815

ἔσται πολίταις τοῖσδε· καὶ σὺ τιμίαν

ἔδραν ἔχουσα πρὸς δόμοις Ἑρεχθέως,

τεύξει παρ' ἀνδρῶν καὶ γυναικείων στόλων

ὅσων παρ' ἄλλων οὐπυτ' ἂν σχέθοις βροτῶν.

σὺ δ' ἐν τόποισι τοῖς ἐμοῖσι μὴ βάλης

μήθ' αἱματηρὰς θηγάνας, σπλάγχνων βλάβας

νέων, ἀφίνοις ἐμμανεῖς θυμώμασι·

μηδ', ἐξελοῦσ' ὥς καρδίαν ἀλεκτόρων,

ἐν τοῖς ἐμοῖς ἀστοῖσιν ἰδρύσης, Ἄρην

ἐμφύλιόν τε καὶ πρὸς ἀλλήλους θρασύν.

825

θυραῖος ἔστω πόλεμος, οὐ μόλις παρών,

καὶ ὁ δόμος·

without that

for καίται γε cannot be joined, and
κάρια σοφωτέρα is scarcely Greek. Paley
also suspects v. 812.

814. ἐρασθήσεσθε here = ποθήσετε,
"desiderabitis."

815. οὐπιρρέων—ἔσται. "The influx
of time shall increase the glory of these
citizens."

817. πρὸς δόμοις Ἑρεχθέως. See In-
trod. § 45.

819. Paley reads ὅσων for ὅσων—
Ahrens δὲ ἂν—Herm. and Linw. think
that a verse has been lost after 818;—
οἷαν (agreeing with ἔδραν) might be
read.

821, 822. Translate, "Do not cast
upon my land the whetstones of blood-
shed, (i.e. do not introduce quarrels
that exasperate men to bloodshed,) the
bane of youthful spirits, maddened
with a fury not caused by wine."
Ἐμμανεῖς, accus. pl. in appos. with
βλάβας and θηγάνας, and referring by
hypallage to νέων σπλάγχνων. Paley is

wrong in saying "ἀφίνοις, quia vinum
Furnis non offerebatur."—δοῖνα θυμώ-
ματα="rage more deep and lasting
than that produced by intoxication."

823. ἐξελοῦσα. All the MSS. have
this participle. Paley is right in re-
taining it, and placing a comma after
ἰδρύσης—he says, "Non potuit ἰδρῦσαι
ἐν τοῖς ἀστοῖς, nisi ex avibus prius ex-
secuisset," but the expression is of
course entirely metaphorical, as the
words ὥς καρδίαν denote.

826. οὐ μόλις παρών. I cannot un-
derstand why Müller and Hermann
should read ἢ μόλις παρών. The sense
is clear; "Let foreign war be found
without difficulty to appease the thirst
of glory in my citizens; but I forbid
all domestic broils." Æschylus does
not mean to reprobate war with foreign
nations. So Paley wrongly interprets,
"Veniat bellum abundè—sed non veni-
at nobis."—ἐν φ = ἐκείνῳ ἐν φ, "for
that man in whom," &c

ἐν ᾧ τις ἔσται δεινὸς εὐκλείας ἔρως·
 ἐνοικίου δ' ὄρνιθος οὐ λέγω μάχην.
 τοιαῦθ' ἐλέσθαι σοι πάρεστιν ἐξ ἐμοῦ,
 εὖ δρῶσαν, εὖ πάσχουσαν, εὖ τιμωμένην,
 χώρας μετασχεῖν τῇσδε θεοφιλεστάτης. 830

ΧΟ. ^{ἔλεγε} ἐμέ παθεῖν τάδε, φεῦ,
 ἐμέ παλαιόφρονα, κατὰ τε γὰρ οἰκεῖν
 ἀτίετον, φεῦ, μύσος. *καὶ νομίζω*
 πνέω τοι μένος ἅπαντ' ἀ τε κότον. 835
 οἱ οἱ, δᾶ, φεῦ.

τίς μ' ὑποδύεται πλευρὰς ὀδύνα; *μικροῦ*
 θυμὸν αἶε, μάτερ
 Νύξ· ἀπὸ γάρ με τιμᾶν *μικρὸν νομίζω*
 δαναϊᾶν θεῶν, *καὶ νομίζω*
 δυσπάλαμοι παρ' οὐδέν ἦραν δόλοι. 840

ΑΘ. οὗτοι καμouμαί σοί λέγουσα τὰγαθὰ·
 ὥς μήποτ' εἴπης, πρὸς νεωτέρας ἐμοῦ
 θεὸς παλαιὰ, καὶ πολισσούχων βροτῶν,
 ἄτιμος ἔρρειν τοῦδ' ἀπόξενος πέδου. *καὶ νομίζω*
 ἀλλ' εἰ μὲν ἄγνόν ἐστί σοι Πειθοῦς σέβας, 845
 γλώσσης ἐμῆς μείλιγμα, καὶ θελκτήριον,
 σὺ δ' οὖν μένοις ἄν· εἰ δὲ μὴ θέλεις μένειν,

828. ἐνοικίου ὄρνιθος, as Pind. Ol. xii. 20, ἐνδομάχας ἀλέκτωρ. There is an opposition between ἐνοικίου and θυραῖος, v. 826.—οὐ λέγω = "dictam nolo," "I suppress as ill-omened." So Ag. 838, τὴν κάτω γὰρ οὐ λέγω, and Soph. Elect. 1446, εἰ δ' ἔπεστι νέμεσις, οὐ λέγω.

845, 846. The construction of these two lines is less clear than the sense, which, as the Schol. says, is εἰ πείθει

τῷ μελίγματι τῆς ἐμῆς γλώσσης. The words γλώσσης ἐμῆς μείλ. serve to limit the more general expression σέβας πειθοῦς to this particular case. Join ἄγνόν καὶ θελκτήριον, and transl. "However, if the rights of Persuasion, (as exemplified in) the honeyed accents of my tongue, are in your opinion holy and propitiatory—in that case you will remain."—Πειθοῦς personified. Comp. 928.

οὐτὰν δικαίως τῇδ' ἐπιρρέποις πόλει
 μῆνιν τιν' ἢ κότον τιν', ἢ βλάβην στρατῶ.
 ἔξεστι γάρ σοι τῇδε γαμόρφῳ χθονὸς
 εἶναι, δικαίως ἐς τὸ πᾶν τιμωμένην.

ΧΟ. ἄνασσ' Ἀθάνα, τίνα με φῆς ἔχειν ἔδραν;

ΑΘ. πάσης ἀπήμον' οἰζύος· δέχου δὲ σύ.

ΧΟ. καὶ δὴ δέδεγμαι· τίς δέ μοι τιμὴ μένει;

ΑΘ. ὥς μή τιν' οἶκον εὐθενεῖν ἄνευ σέθεν.

ΧΟ. σὺ τοῦτο πράξεις, ὥστε με σθένειν τόσον;

ΑΘ. τῷ γὰρ σέβοντι ξυμφορὰς ὀρθώσομεν.

ΧΟ. καὶ μοι προπαντὸς ἐγγύην θήσει χρόνου;

ΑΘ. ἔξεστι γάρ μοι μὴ λέγειν ἢ μὴ τελῶ.

ΧΟ. θέλξειν μ' εἰκας, καὶ μεθίσταμαι κότου.

ΑΘ. τοιγὰρ κατὰ χθόν' οὖσ' ἐπικτήσῃ φίλους.

ΧΟ. τί οὖν μ' ἄνωγας τῇδ' ἐφύμνησαι χθονί;

ΑΘ. ὅποια νίκης μὴ κακῆς ἐπίσκοπα·

καὶ ταῦτα λήθεν, ἐκ τε ποντίας δρόσου,

ἢ καὶ ἄλλῃ.

848. οὐτὰν for οὗτοι ἄν. ἐπιρρέποις, "cause to befall," or "wreak against," Agam. 242, Δίκη τοῖς μὲν παθοῦσι μαθεῖν ἐπιρρέπει τὸ μέλλον ("awards.") It is more usual in an intransitive sense.

849. στρατῶ is not a pleonasm. "Wrath or resentment on the city generally; mischief, (the result of your wrath,) on the people."

850. γαμόρφ, Dobree's almost certain correction for γ' εὐμοῖρου, = γεωμόρφ, "incolæ."

854. καὶ δὴ δέδεγμαι, "fac autem me accepisse," "suppose it accepted." See Elmsl. on Med. 380, Herm. on Vig. § 331. "Finge datos currus; quid agas?" &c. says Apollo to Phaethon, when arguing against his rash purpose, Ov. Metam. ii. 74.

859. ἔξεστι—τελῶ. Paley rightly interprets this verse, "Aye; for I need not promise what I shall not perform;" i.e. the best pledge of the sincerity of my promise is, that if I choose, I need make no promise at all; it is purely voluntary. He quotes Demosth. Mid. p. 538, ἐλθὼν ἐπὶ δεῖπνον οἷ μὴ βαδίζειν ἐξῆν αὐτῷ, ("whither he need not have gone"). Plat. Gorg. p. 461.

862. τί οὖν. τί μ' οἶν, Blomf.—Pors. on Phœnisa. 892 denies the possibility of this hiatus. Blomfield corrects numerous instances of it on Sept. c. Theb. 190, which see.

868. ὅποια—ἐπίσκοπα. Paley makes νίκη κακή a euphemism for "defeat." and refers to Sept. c. Theb. 713. But that passage is very ambiguous; Æsch.

ἐξ οὐρανοῦ τε· κἀνέμων ἀήματα, 865
 εὐηλίως πνέοντ', ἐπιστείχειν χθόνα·
 καρπὸν τε γαίας καὶ βοτῶν, ἐπὶ ῥῦτον
 ἀστοῖσιν, εὐθενοῦντα μὴ κάμνειν χρόνῳ,
 καὶ τῶν βροτείων σπερμάτων σωτηρίαν.
 τῶν δυσσεβούντων δ' ἐκφορωτέρα πέλοις.
 στέργω γὰρ, ἀνδρὸς φυτυποῖμενος δίκην,
 τὸ τῶν δικαίων τῶνδ' ἀπένθητον γένος.
 τοιαῦτα σοῦστι. τῶν ἀρειφάτων δ' ἐγὼ
 πρεπτῶν ἀγώνων οὐκ ἀνέξομαι τὸ μὴ-οὐ
 τήνδ' ἀστύνικον ἐν βροτοῖς τιμᾶν πόλιν. 875

ΧΟ. δέξομαι Παλλάδος ξυνοικίαν, στρ. α'.
 οὐδ' ἀτιμάσω πόλιν,

τὰν καὶ Ζεὺς ὁ παγκρατὴς Ἄρης τε φρούριον θεῶν νέμει,
 ῥυσίβωμον Ἑλλάνων, ἄγαλμα δαιμόνων· 880
 ἃτ' ἐγὼ κατεύχομαι,

would scarcely have used such a phrase to signify "defeat."—Nor is Hermann's reading, *νείκης*, more probable: he translates "opta cum longa contentione non male (qualis antea tua fuerit) provida sint." But the Furies have only just begun to be softened; it is not yet the time for Pallas to talk of their "rivalry in blessing," which she does in the noble expression (931) *εὐκαὶ δ' ἀγαθῶν ἔρις ἡμετέρα διὰ πάντοί*.—The truth is, Pallas here refers to what she had said in v. 825, seq. "*Ἄρην ἐμφύλιον—ἐνοικίαν ὄντιος μάχην*, &c. Translate, "Whatever tends towards victory without dishonour," such as civil war would produce; "unalloyed victory," over foreign enemies only.

868. *κάμνειν*, "fail," properly "tire."

870. *ἐκφορωτέρα*. Either a word technically used in gardening. "may you weed out," or metaph. "may you carry out as to burial." The sense is in either case, "Be an exterminator (rather than otherwise) of the wicked." The comparative is scarcely different from a positive, as *ἄμεινον*, v. 602.—*ἀγροικότερον*, Arist. *Acharn.* &c.

872. *τῶνδε* governed by *ἀπένθητον*, and agreeing with *τῶν δυσσεβούντων* understood.

875. Constr. *οὐκ ἀνέξομαι τὸ μὴ οὐ (οὐτῷ) τιμᾶν τὴν πόλιν, (ὥστε εἶναι αὐτὴν) ἀστύνικον*. Compare such phrases as *ἀδύνατον μέγας*. The allusion is to friendly contests, national games, and the like.

879. *καὶ Ζεὺς*—"even Zeus."

880. *ἄγαλμα*, "the darling," or "the

with kindly denotation
EYMENIADES

137

θεσπίσασα πρευμενῶς,
ἐπισσύτους βίου τύχας ὀνησίμους *in abundance & guiding justly*
γαίας ἑξαμβρόσαι

885

φαιδρὸν ἀλίου σέλας.
in kindly punishment

ΑΘ. τάδ' ἐγὼ προφρόνως τοῖσδε πολίταις
πράσσω, μεγάλας καὶ δυσάρεστους
δαίμονας αὐτοῦ κατανασσαμένη.

πάντα γὰρ αὐται τὰ κατ' ἀνθρώπους

890

ἔλαχον διέπειν *quidam*

ὁ δὲ μὴ κύρσας βαρέων τούτων *similis*
οὐκ οἶδεν ὅθεν *κατ' ἐξαιρέσει* πληγαὶ βίотου.

τὰ γὰρ ἐκ προτέρων ἀπλακήματά νιν
πρὸς τάσδ' ἀπάγει, σιγῶν ὄλεθρος, *ἀπὸ καὶ ὡς γὰρ*

895

καὶ *ἀπὸ αὐτῶν* μέγα φωνοῦντ' α

ornament," as Agam. ἀκασκαῖον ἄγαλμα πλούτου.

885. ἑξαμβρόσαι. (Herm. after Pauw,) aor. fr. ἑξαναβρύω, in a transitive sense, "may cause to abound." But there is no other instance of βρύω being used in first aorist ἑβρυσα. Scholef. formerly conjectured ἑξαμβρόσαι from ἑξαναβράσσω, "cause to boil or bubble forth," quoting Herod. vii. 188, 190; which Paley approves. But the use of this aorist ἑβρυσα is also doubtful: nor is the Antist. 907 any guide to us as to quantity.

889. αὐτοῦ κατανασσαμένη, "having caused to settle here;" see Elmsl. on Med. 163.

892. ὁ δὲ μὴ κύρσας. This passage is difficult. Herm. reads ὁ δὲ μὴ κύρσας βαρέων τέκτων, but this can scarcely mean, "he that hath done no evil," which I suppose he intends. Read ὁ γὰρ μὴν with Linwood, and transl. "He

that hath experienced misfortunes knoweth not from what quarter the strokes of life have smitten him;" because it is not for his own offences, but for those of his fathers, that he is brought before the Furies.—βαρέων τούτων, scil. τῶν κατ' ἀνθρώπους, in v. 890.

893. προσέπαισαν is supplied by Hermann to fill up the hiatus.—He compares πρόσπαια κακὰ, Agam. 332 and Proun. V. 887.

895. ἀπάγει, "hales," a technical word, usually applied to "leading away" the criminal for execution.—μέγα φωνοῦντ', "boasting, priding himself," that he had done nothing to bring on him the Furies' anger—or that he had never suffered before. σιγῶν ὄλεθρος, "a silent doom;" i.e. a doom of which the cause is hidden and unexplained—or as Tibull. i. 9, 4, "Sera tamen tacitis Poena venit pedibus."

ΑΘ. ἀνὴρ ὃδ' ἐκπέφενγεν αἵματος δίκην·
ἴσον γάρ ἐστι τὰρίθμημα τῶν πάλων.

ΟΡ. ὦ Παλλὰς, ὦ σώσασα τοὺς ἐμοὺς δόμους,

καὶ γῆς πατρώας ἐστερημένον σὺ τοι 725

κατ'όκισάς με, καί τις Ἑλλήνων ἐρεῖ, *many a*

Argive Ἀργεῖος ἀνὴρ αὖθις, ἐν τε χρήμασιν

οἰκεῖ πατρώοις, Παλλάδος καὶ Λοξίου

ἑκατι, καὶ τοῦ πάντα κραίνοντος τρίτου

Σωτήρος, ὅς, πατρώον αἰδεσθεὶς μόρον, 730

σώζει με, μητρὸς τὰσδε *many a* συνδίκους ὀρών.

Argive ἐγὼ δὲ χώρα τῇδε καὶ τῷ σῷ στρατῷ

τὸ λοιπὸν εἰς ἅπαντα πλειστήρη χρόνον *Argive*

ὀρκωμοτήσας νῦν ἄπειμι πρὸς δόμους, *many a*

μήτοι τιν' ἄνδρα δεῦρο πρυμνήτην *χθονός* 735

ἐλθόντ' ἐποίσειν εὖ κεκασμένον δόρυ.

αὐτοὶ γὰρ ἡμεῖς ὄντες ἐν τάφοις τότε

τοῖς τὰμὰ παρβαίνουσι νῦν ὀρκώματα

Argive ἀμηχάνοισι πράξομεν δυσπραξίαις,

ὁδοὺς ἀθύμονς καὶ παρόρνιθας πόρους 740

τιθέντες, ὥς αὐτοῖσι μεταμέλη πόνος·

Argive *many a*

o'erthrown or lifted up a house," Scholef. compares Thucyd. v. 8, fin., but the true reading of that passage is difficult to determine.—ἔρθωσε, aorist indef. as above, 631.

730. τρίτου Σωτήρος. See Introd. §§ 51, 52. The allusion is probably to the third cup, which was always drunk to Zeus Soter. Agam. 1355.

731. συνδίκους. See on v. 543.

732. On the Argive alliance see Introd. §§ 81, 82.

733. πλειστήρης. An augmentative

form from πλειστός, as ἰσθήρης, Iph. T. 1472, from ἴσος, μεσθήρης, Ion, 910, from μέσος.

735. χθονός, scil. Ἀργείας.—εὖ κεκασμένον, "bene instructum," Paley, as Equit. 685.

738. Join τὰ ἐμὰ νῦν ὀρκώματα, and constr. πράξομεν ὥς μεταμέλη, "efficiamus ut poeniteat."—αὐτοῖσι Hermann observes, "Quoniam dativus παρβαίνουσι jam pæne memoriæ audientium excedisse debebat, propterea poeta eum repetit per pronomen αὐτοῖσι."

Argive *many a*

Argive *many a*

with much dissonance
 θεσπίσασα πρενμενῶς,
 ἐπισύτους βίου τύχας ὀνησίμους *abundant & pleasing sort*
 γαίας ἐξαμβρόσαι

885

φαιδρὸν ἁλίου σέλας.

in much haste
 ΑΘ. τάδ' ἐγὼ προφρόνως τοῖσδε πολίταις
 πράσσω, μεγάλας καὶ δυσάρεστους
 δαίμονας αὐτοῦ κατανασσαμένη.

πάντα γὰρ αὐται τὰ κατ' ἀνθρώπους

890

ἔλαχον διέπειν *quidam*

ὁ δὲ μὴ κύρσας βαρέων τούτων *quies*
 οὐκ οἶδεν ὅθεν *κατ' ἑταίρ* πληγαὶ βιότου.

τὰ γὰρ ἐκ προτέρων ἀπλακήματά νιν
 πρὸς τάσδ' ἀπάγει, σιγῶν ὀλεθρος, *καὶ αὐτὴ*

895

καὶ *καὶ αὐτὴ* μέγα φωνοῦντ' α

ornament," as Agam. ἀσκαίων ἀγαλμα πλοῦτου.

885. ἐξαμβρόσαι. (Herm. after Pauw.) aor. fr. ἐξαναβρίω, in a transitive sense, "may cause to abound." But there is no other instance of βρίω being used in first aorist ἐβρυσα. Scholef. formerly conjectured ἐξαμβρόσαι from ἐξαναβράσσω, "cause to boil or bubble forth," quoting Herod. vii. 188, 190; which Paley approves. But the use of this aorist ἐβρυσα is also doubtful; nor is the Antist. 907 any guide to us as to quantity.

889. αὐτοῦ κατανασσαμένη, "having caused to settle here;" see Elmsl. on Med. 163.

892. ὁ δὲ μὴ κύρσας. This passage is difficult. Herm. reads ὁ δὲ μὴ κύρσας βαρέων τέκτων, but this can scarcely mean, "he that hath done no evil," which I suppose he intends. Read ὁ γὰρ μὴν with Linwood, and transl. "He

that hath experienced misfortunes knoweth not from what quarter the strokes of life have smitten him;" because it is not for his own offences, but for those of his fathers, that he is brought before the Furies.—βαρέων τούτων, scil. τῶν κατ' ἀνθρώπους, in v. 890.

893. προσέπαισαν is supplied by Hermann to fill up the hiatus.—He compares πρόσκαια κακά, Agam. 332 and Prom. V. 387.

895. ἀπάγει, "hales," a technical word, usually applied to "leading away" the criminal for execution.—μέγα φωνοῦντ', "boasting, priding himself," that he had done nothing to bring on him the Furies' anger—or that he had never suffered before. σιγῶν ὀλεθρος, "a silent doom;" i.e. a doom of which the cause is hidden and unexplained or as Tibull. i. 9, 4, "Sera tamen tacitis Piena venit pedibus"

ἐχθραῖς ὀργαῖς ἀμαθύνει.

ΧΟ. δεινδροπήμων δὲ μὴ πνέοι βλόβα, ἀντ. α΄.
 τὰν ἐμὴν χάριν λέγω, ^{ἵνα}
 φλογμός τ' ὀμματοστερῆς φυτῶν τὸ μὴ περᾶν ὄρον
 τόπων. 901

μηδ' ἄκαρπος αἰανῆς ἐφερπέτω νόσος·
 μῆλά τ' εὐθενοῦντα γὰρ, ^{ἵνα}
 ξὺν διπλοῖσιν ἐμβρίοις, 905
 τρέφοι χρόνῳ τεταγμένῳ γόνος * *
 πλουτόχθων ἐρμαίαν ^{ἡμεῖς}
 δαιμόνων δόσιν τίοι. ^{ἡμεῖς}

ΑΘ. ἢ τὰδ' ἀκούετε, πόλεως φρούριον,
 οἷ' ἐπικραίνει; μέγα γὰρ δύναται 910
 πότνι' Ἐρινὺς παρά τ' ἀθανάτοις
 τοῖς θ' ὑπὸ γαῖαν, περί τ' ἀνθρώπων

898, sqq. Herm. quotes Herod. iii. 65, *Æschin. in Ctesiph. § iii. p. 502.*

899. τὰν ἐμὴν χάριν λέγω, "I am now speaking of my own good offices,"—since Pallas has already spoken of hers. φλογμός—τόπων. "Nor drought that withers the buds of plants, so that they cannot shoot beyond their bounds."—φλογμός = "uredo." So Virg. Georg. ii. 73, "Nec modus inserere, atque oculos imponere simplex;" and so in the older English poets the "eyes" of plants are constantly spoken of. Shakspeare, *Cymbeline*, ii. 3:

"And winking marybuds begin
 To ope their golden eyes."

905. ξὺν διπλοῖσιν ἐμβρίοις. Theophrastus (i. 25,) would say διδυμάτοκα, "twin-bearing."

906. γόνος δ' αἰ, Dobree, Herm. γόνος δὲ καί, Müller.

907. ἐρμαίαν—τίοι = τίοι δαίμονας δίδοντας ἔρμαια.—τίοι, scil. ταῖς ἀπαρχαῖς: "May the whole race, enriched by the produce of the Earth, honour by first-fruits the Gods who give them such unexpected blessings."—Herm. understands "metalla" by πλουτόχθων, but this is far-fetched.—ἐρμαίαν. The penult. of this word being common, gives us no help in determining the quantity of ἐξαμβρύσαι, or whatever the corresponding word may be, in the Strophe, v. 885.
 909. φρούριον, what Aristophanes would call λεῖψις ὁ στείρολις, *Acharn.* 162.

910. μέγα γὰρ δύναται. The force of γὰρ is "Nor need you doubt the performance of these promised blessings; for mighty," &c.

912. περί τ' ἀνθρώπων, "And as for human affairs, they openly bring them to a consummation."

φανερῶς τελέως διαπράσσουσιν,
τοῖς μὲν αἰιδᾶς, τοῖς δ' αὖ δακρύων
βίον ἀμβλωπὸν παρέχουσαι.

915

ΧΟ. ἀνδροκμήτας δ' αῶρους ἀπεννέπω τύχας, στρ. β'

νεανίδων τ' ἐπηράτων
ἀνδροτυχεῖς βιότους δότε, κύρι' ἔχοντες,
θεαί τ' ὧ Μοῖραι ματρῶκασιγνήται,

δαίμονες ὀρθάνομοι,
παντὶ δόμῳ μετάκοινοι,
παντὶ χρόνῳ δ' ἐπιβριθεῖς
ἐνδίκῳις ὁμιλίαις,
πάντα τιμιώταται θεῶν.

925

ΑΘ. τάδε τοι χώρα τῇ μῇ προφρόνως μεσφδός.

ἐπικραινομένων γάννυμαι· στέργω δ'
ὄμματα Πειθοῦς, ὅτι μοι γλῶσσαν
καὶ στόμ' ἐπ' ὤπα πρὸς τάσδ' ἀγρίως

ἀπανηναμένας· ἀλλ' ἐκράτησε

Ζεὺς ἀγοραῖος· νικᾷ δ' ἀγαθῶν
ἔρις ἡμετέρα διὰ παντός.

930

916. ἀνδροκμήτας. "For the men, I deprecate mishaps that hurry them to untimely death." περί' ἔχοντες for οἱ περί' ἔχοντες τάδε, alluding to Ζεὺς τέλειος, "Ἡρα τελεία, and Κύπρις, mentioned in v. 205. Paley compares Od. **xx** 79, "ὥς ἔμ' αἰστώσειαν Ὀλύμπια δώματ' ἔχοντες." So Agam. 561, τιθέντες δρόσοι.

920. Θεαί τ', ὧ Μοῖραι, Herm.—μητροκασιγνήται. The Fates were also Night's daughters.—ὀρθάνομοι, "justa distribuentes," from νέμω. ὀρθάνομοι

would be "rightly directing the laws" from νόμος. So Herm.—μετάκοινοι, "impartial."

923. ἐπιβριθεῖς, "Who at all times inflict your visitations with just severity."—πάντα for πάντη as 245, prop. "pressing heavily with just visitations."

928. Πειθοῦς. See on v. 845.

931. Ζεὺς ἀγοραῖος, (Elms. ad Herac. 70,) the Patron-God of (forensic) Eloquence.—ἀγαθῶν ἔρις, see on v. 863, "a rivalry of benefits."—νικᾷ, "holds its ground, prevails."

ΧΟ. τὰν δ' ἄπληστον κακῶν μήποτ' ἐν πόλει στάσιν
τᾷδ' ἐπεύχομαι βρέμειν· [ἀντ. β.

μηδὲ πιοῦσα κόνις μέλαν αἷμα πολιτᾶν 935

δι' ὀργάν πονῶν ἀντιφόνους, ἄτας, *ἐν πόλει*

ἐν πόλει ἀρπαλίσαι πόλεως·

χάρματα δ' ἀντιδιδόειν

κοινοφιλεῖ διανοία,

καὶ στρυγεῖν μιᾷ φρενί· *ἡ δὲ φρενὶς ἐστὶν ἡ διανοία*

πολλῶν γὰρ τόδ' ἐν βροτοῖς ἄκος. 940

ΑΘ. ἄρα φρονοῦσα γλώσσης ἀγαθῆς

ὁδὸν εὗρίσκει;

ἐκ τῶν φοβερῶν τῶνδε προσώπων

μέγα κέρδος ὁρῶ τοῖσδε πολίταις· 945

τάσδε γὰρ εὐφρονας εὐφρονες αἰεὶ

μέγα τιμῶντες, καὶ γῆν καὶ πόλιν·

ὀρθοδίκαιον.

936. δι' ὀργάν, "In greedy wrath exact from the State retribution, to wit, the curse of mutual slaughter."

937. ἀρπαλίσαι, opt., governs πόλεως—ποινᾶς, accus. pl. in appos. with ἀντιφ. ἄτας: though Herm. reads πονῶν, as the gen. after δι' ὀργάν.

939. χάρματα here = χάριτας, see New Cratyl. p. 372. "May the people shew their gratitude by unanimity in their loves and hatreds."—κοινοφιλεῖ, Herm. for κοινοφιλεῖ, an excellent emendation, which points the antithesis to στρυγεῖν.—ἀντιδιδόειν, scil. οἱ πολῖται.

941. στρυγεῖν. Paley says that this depends on ἀντιδιδόειν, and = καὶ ἐν νῶ ἔχουεν στρυγεῖν, the second verb being omitted by the fig. Zeugma. Or we may supply τῷ στρυγεῖν.—τόδε scil. ἡ ὁμόνοια.

943. Thus, as Paley informs us, the Medicean MS. reads, "And can it be that thou, restored to thy senses, art discovering the way to speak blessings?" The old reading, φρονοῦσα—εὗρίσκειν will be—"Are they then so sensible as to discover," &c.—the same sense. Herm.'s mode of punctuation is improbable, and makes the passage very obscure.

948. καὶ γῆν—διάγοντες. "You shall be all together renowned for keeping your city and country in the straight path of justice." Herm. and Linw. read καὶ γῆ καὶ πόλιν ὀρθοδίκαιον. διάγοντες governs γῆν καὶ πόλιν, as in Isoc. p. 35, διάγειν πόλιν ἐν ὁμονοίᾳ. Comp. Demosth. p. 255. It is more generally absolute, = διάγοντες βίον. But Paley may be right in saying "accusativus

EYMENIDÆΣ διηγείν β. 141
 πρέψετε πάντως διάγοντες. 20
 ΧΟ. χαίρετε χαίρετ' ἐν αἰσιμιάισι πλούτου* στρ. γ'.
 χαίρετ' ἀστικός λεῶς, ἱκταρ ἡμενοὶ Διὸς, 950
 παρθένου φίλας φίλοι σωφρονοῦντες ἐν χρόνῳ.
 Παλλάδος δ' ὑπὸ πτεροῖς ὄντας ἄζεται πατήρ.

ΑΘ. χαίρετε χῦμέις· προτέραν δ' ἐμέ χρή 957
 στείχειν θαλάμους ἀποδείξουσιν.
 πρὸς φῶς ἱερὸν, τῶνδε προπόμπων,
 ἴτε, καὶ σφαγίων τῶνδ' ὑπὸ σεμνῶν 960
 κατὰ γῆς σύμεναι, τὸ μὲν ἀτηρὸν
 χώρας κατέχειν, τὸ δὲ κερδαλέον
 πέμπειν πόλεως ἐπὶ νίκη.
 ὑμεῖς δ' ἡγείσθε, πολιτισσοῦχοι
 παῖδες Κραναοῦ, ταῖσδε μετοίκοις. 965
 εἴη δ' ἀγαθῶν
 ἀγαθὴ διάνοια πολίταις.

γῆν pendet a participio τιμῶντες, vel a simili subaudito, quali φυλάσσοντες."
 πάντως Botha, for πάντες, which is tame: the Venet. MS. has πάντως.

949. αἰσιμίαις, "blessings," for αἰσιμα = ἀγαθὰ, (Etyim. Mag.)

950. ἱκταρ—Διὸς, Herm. "Intelligenda sunt hæc verba de præstantiâ et virtute." Plato, in Philebo, p. 16. οἱ παλαιοὶ κρείττονες ἡμῶν καὶ ἐγγυτέρω θεῶν οἰκοῦντες: and Æsch. fragm. Niob. οἱ θεῶν ἀγχισποιοί, οἱ Ζητῆς ἐγγύς.

951. σωφρονοῦντες ἐν χρόνῳ = "ever-prudent;" Herm. reads παρθένου φίλας φίλοις εὐφρονοῦντες ἐν χρόνῳ, alluding to v. 946, εὐφρονες δέ, &c. "You that are at length (ἐν χρόνῳ) kindly disposed towards us, the friends of your friendly Goddess." It must be confessed that this is probable

952. ὑπὸ πτεροῖς. This was actually the case, for the Theatre was built immediately under the Acropolis, where was Pallas' statue.

957. προτέραν στείχειν, "to lead the way." Herm. thinks that it means "I must first go," and not "I must go first." He says, "Non præit in pompâ Minerva, ut Mullero visum est, sed abit de scenâ ante pompam." But if this were the case, why should Pallas say χρή στείχειν ἀποδείξουσιν θαλάμους? To whom was she to shew their chambers, if not to the Furies?

960. ἐπὶ, "under the propitiating influence."

962. κατέχειν, "Remember, be careful, to avert."

965. Κραναοῦ. See Mitchell on Arist. Acharn. 75, & Κραναὰ πόλις.

ΧΟ. χαίρετε, χαίρετε δ' αὖθις, ἐπανδιπλοίζω, ἀντ. γ'.
πάντες οἱ κατὰ πόλιν, δαίμονές τε καὶ βροτοὶ,
Παλλάδος πόλιν νέμοντες· μετοικίαν δ' ἐμὴν 972
εὖ σέβοντες, οὔτι μέμψεσθε συμφορὰς βίου.

ΑΘ. αἰνῶ τε μύθους τῶνδε τῶν κατευγμάτων, 975
πέμψω τε φέγγει λαμπάδων σελασφόρων
εἰς τοὺς ἔνερθε καὶ κάτω χθονὸς τόπους,
ξὺν προσπόλοισιν, αἶτε φρουροῦσιν βρέτας
τοῦμὸν δικαίως. ὄμμα γὰρ πάσης χθονὸς 980
Θησῆδος ἐξίκοιτ' ἄν, εὐκλεῆς λόχος
παίδων, γυναικῶν, καὶ στόλος πρεσβυτίδων
φοινικοβάπτοις ἐνδυτοῖς ἐσθήμασι.
τιμᾶτε, καὶ τὸ φέγγος ὀρμάσθω πυρὸς,
ὅπως ἂν εὐφρων ἦδ' ὀμιλία χθονὸς
τὸ λοιπὸν εὐάνδροισι συμφοραῖς πρέπη. 985

ΠΡΟΠΟΜΠΟΙ.

βάτε δόμῳ, μεγάλαι φιλότιμοι, στρ. α'.

973. οὔτι—βίου. Rightly translated by Paley, "Ye shall have no cause to be dissatisfied with the circumstances of life."

977. εἰς τοὺς ἔνερθε—τόπους. The cave at Colonus, which was called χάλκεος οὐδός, was supposed to lead to the infernal regions.

979. δικαίως, "duly."

981. Between this and the following line Herm. thinks that several verses have been lost, in which Pallas changes the name of the Furies from Ἐρίνυες to Εὐμενίδες. This he gathers from Harpocrat. in γ. Εὐμεν., and from the author of the argument to this play. It is however by no means certain; nor was it necessary for Æsch. to men-

tion the name Εὐμενίδες. See Introd. §§ 43, 44.

982. Paley says "Vertendum, in quas tinotas rubro colore vestes indutas sunt, ut prior dativus pendeat a στόλος et λόχος, 'comitatus iis,'" &c. This seems harsh. I would either read φοινικόβαπτοι with Turneb., or ἐνδυτῶν, agreeing with πρεσβυτίδων.—"Ενδυτὸς, not simply "clad," but "adorned." Eur. Iph. Aul. 1079, Ion, 231.

986. Herm. was the first who saw that this song ought to be divided into Stroph. and Antistr. It is one of those irregular Anapaestic systems, which, as he describes (De Metris, § 374), do not conform themselves to the strict rules of Cæsura, Synaphea, γ. Paræmiacus,

Νυκτὸς παῖδες, ὑπ' εὐφροني πομπᾷ,

(εὐφαιεῖτε δὲ, χωρίται,) *consonant*

γὰς ὑπὸ κεύθεσιν ὠγυγίοισι,

ἀντ. α'.

τιμαῖς καὶ θυσίαις περίσεται,

990

(εὐφαιεῖτε δὲ πανδαμί,) *anthesis*

ἱλαοι καὶ τᾷδ' εὐθύφρονες γὰ

στρ. β'.

δεῦρ' ἴτε, Σεμναί, [σὺν] πυριδάπτω *consonant*

λαμπάδι τερπόμεναι. (καθ' ὁδὸν δ'

ὀλολύξατε νῦν ἐπὶ μολπαῖς.)

995

σπονδαὶ δ' εἰσόπιν ἐνδᾶδες ἴτων.

ἀντ. β'.

Παλλάδος ὀστοῖς Ζεὺς ὁ πανόπτας

οὕτω μοῖρά τε συγκατέβα.

ὀλολύξατε νῦν ἐπὶ μολπαῖς.

&c.—Bāte δόμῳ, Herm. Müll. Well. for the MSS. Bāt' ἐν δόμῳ. Bāte δ' ὅμως, Paley. Qu. Bāte δόμον?

987. I do not hesitate to omit ἀπαιδες as an interpolation here. It not only breaks up the metre, but cannot be satisfactorily explained. For ἀπαιδες παῖδες cannot mean "Virgins," nor = "grandævæ," as Herm. says. It could only have a similar sense to πόλις ἀπολις, πατήρ ἀπάτωρ, &c.—Εὐφρονη Dind. for εὐθύφρονη. πομπᾷ—εὐφαιεῖτε. —For the hiatus see Herm. de Metris, § 364.

988. χωρίται, Herm. for χωρεῖτε.

989. ὠγυγίοισι, "tenebricosis," Pal.

990. If ἀπαιδες in the Strophe is an interpolation, much more are the words τύχα τε here after περίσεται, for they are utterly unintelligible, and clearly inserted by some copyist who found ἀπαιδες erroneously written in v. 987,

and wished to make the metre correspond.

992. ἱλαοι, "Mensura vocis ἱλαοῦ auctoritatem habet in Homericis ἱλαμαι et ἱλάσκειν. Ubique longa est prior syllaba, id fit per duplicationem literæ λ," Pal. The MSS. read this verse ἱλαοι δὲ καὶ εὐθύφρονες γὰ.

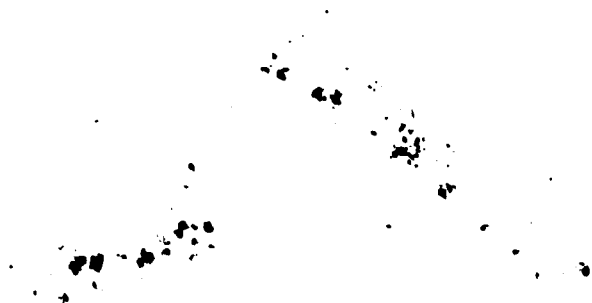
993. [σὺν] πυριδάπτω, Herm. for the metre's sake—or we might insert the article. The verse is a paræmiac in the MSS., which seem faulty throughout this Chorus.

995. ἐπὶ μολπαῖς, "with songs," New Cratyl. p. 226.

996. The MSS. have σπονδαὶ δ' ἐς τὸ πᾶν ἐνδᾶδες οἴκων, of which no good interpretation can be given. I adopt Lanwood's excellent emendation.

998. συγκατέβα, "descended as an auxiliary," properly "into the arena." Choeph. 446. 714.

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